



Science fiction texts, gender and transformation

By

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Declaration

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Statement of Ethical Conduct

The research associated with this thesis abides by the international and Australian codes on human and animal experimentation, the guidelines by the Australian Government's Office of the Gene Technology Regulator and the rulings of the Safety, Ethics and Institutional Biosafety Committees of the University.

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Abstract

This research reignites the debates on gender in education and how constructions of gender can be transformed within texts. It analyses the gendered constructions, which are present in students' science fiction texts and how students use transformative critical thinking to challenge and change those gendered constructions. Transformative analysis questions (Rowan, 2001) are used by students to question and deconstruct the gendered constructions in science fiction texts.

The literature review examines how popular culture and science fiction texts construct gender. It then explores critical literacy pedagogy and the transformative analysis questions approach by Rowan (2001).

Poststructuralist feminist theory frames the research design and analysis. This research uses constructivist grounded theory (Charmaz, 2000, 2005, 2006) and critical discourse analysis (Fairclough, 1992, 2001, 2009) to code and analyse gender in Version 1 and Version 2 of the Students' Science Fiction Texts. The discourses were examined using critical discourse analysis (Fairclough, 1992, 2001, 2009). The dominant discourses of Version 1 and 2 of the Students' Science Fiction Texts were explored to view how students constructed gender in traditional hegemonic ways. Two dominant discourses were explored for transformation.

A major finding of this research was that students transformed their versions of gender in their texts. Using Rowan's (2001) transformative analysis questions on science fiction texts, through the teaching of a unit of work, demonstrated the students' ability to deconstruct and transform texts. The unit of work using a critical literacy/transformational pedagogy proved a valuable way to teach students how texts can be transformed in socially equitable ways. This research suggests the need for

further research to be undertaken to explore gendered constructions using critical literacy pedagogies in schools.

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THE DAY AFTER TODAY

TODAY FOR THOSE WHO WERE LUCKY ENOUGH TO SEE IT, EVERYTHING WAS DIFFERENT. THE WORLD WE LIVED IN YESTERDAY WAS NO LONGER THE SAME, AND MAY NEVER BE THE SAME. EVERYTHING CHANGED FOR EVERYONE ON THE 10TH OF AUGUST 2011. EVERYONE TREATED IT LIKE AN ORDINARY DAY, BECAUSE NO ONE KNEW WHAT WAS COMING NEXT. IT ALL STARTED WHEN I WOKE UP AT 7 THAT MORNING. I DID MY DAILY ROUTINE LIKE HAD A SHOWER, GOT DRESSED AND DID MY HAIR AND MAKE-UP, AND GOT MY THINGS READY FOR SCHOOL. MY FAMILY WERE DOWN IN THE KITCHEN HAVING BREAKFAST AND WATCHING THE WEATHER MAN ON THE TELEVISION WHO TOLD US ABOUT THE EXTREME WINDS OCCURRING FOR TODAY. I DIDN'T TAKE ANY NOTICE ABOUT THE WEATHER APART FROM THINKING THAT MY HAIR WOULD GET RUINED. THEN MUM TOLD ME TO HURRY UP AND TO GET MY THINGS OTHERWISE I'D BE LATE FOR SCHOOL. I SAID GOODBYE TO DAD WHO WAS READING THE PAPER. I GAVE MY DOG A PAT AS I WALKED OUT THE DOOR AND HELPED MY LITTLE BROTHER TIE HIS SHOES FOR SCHOOL. THEN WE LEFT THE HOUSE IN A RUSH.

(STUDENTS' VERSION 1 SCIENCE FICTION TEXTS, 2011, APPENDIX A, P. 287)

Chapter 1

Introduction

Introduction

This thesis examines how students construct gender in their narrative texts with a focus on their written science fiction texts. The research investigates how stereotypical gendered constructions can be transformed to produce more equitable positions. This research reignites the debates on gender in education and how constructions of gender need to be transformed. It adds to the research in education of the past three decades, which has examined how gender impacts on teaching and learning in the classroom.

Researchers have analysed gendered positions constructed in texts for ways to transform them (Connell, 1987; Davies, 1989; Gilbert & Taylor, 1991; Keddie, 2007, 2011; Lingard & Keddie, 2013; Moss, 2007; Rowan, 2012a; Walkerdine, 1987; Weedon, 1987). This research extends the knowledge of how students construct gender through the reading and writing of texts and how a transformative pedagogy is used to challenge and change such constructions. The research is particularly significant in that it uses science fiction texts, which are not usually preferred by female readers. It is one in which the male is generally dominant and the female subordinate (Cranny-Francis, 2000; Gilbert & Taylor, 1991; Rowan, 2012a; Wohlwend, 2009b). This research also makes a significant contribution to current research as female students are chosen to participate in the use of a transformative pedagogy to challenge the dominant constructions.

In schools, students and teachers encounter texts that construct gender in stereotypical ways. Researchers investigate why students produce, read and reproduce gendered constructions in their texts. These texts are open to change and transformation. The research suggests the need for stereotypical constructions of male and female to be explored as most students accept them without question (Davies, 2003; Gilbert & Taylor, 1991; Rowan, 2012a; Weedon, 1997). Texts, especially popular cultural texts, are accessible and very visible in classrooms. This research takes the view that all texts should be deconstructed and reconstructed for their gendered constructions. Popular cultural texts are read mainly for entertainment and are not usually questioned by the reader for their constructions of gender. Popular cultural texts offer teachers and students the opportunity to examine current constructions of gender, to question them and to find alternative positions (Davies, 2003; Gilbert & Taylor, 1991; Keddie, 2007, 2011; Lingard & Keddie, 2013; Moss, 1989, 2007; Morgan, 1996, 2004; Rowan, 2012a; Rowan, Knobel, Bigum & Lankshear, 2002; Weedon, 1997).

This research is informed by poststructuralist feminist theory (Davies, 2003; Gilbert & Taylor, 1991; Weedon, 1997) and a critical literacy pedagogy (Morgan, 1996, 2004). It sets out to critically explore constructions of existing gender relations in order to open spaces, to re-evaluate and re-order relations, not only in the classroom and in texts but also in society as a whole. This research investigates how students can disrupt the gendered binary within the science fiction texts written by them as part of a unit of work taught in one English classroom. This research seeks to demonstrate the importance of shifting the gendered discourses in which students are embedded and move them towards alternative discourses, which enable them to critique and challenge current inequitable positions (Davies, 2003; Gilbert & Taylor, 1991; Keddie, 2007,

2011; Lingard & Keddie, 2013; Moss, 1989, 2007; Morgan, 1996, 2004; Rowan, 2012a; Rowan, Knobel, Bigum & Lankshear, 2002; Weedon, 1997).

Female students have been chosen deliberately as females remain the most disadvantaged gender in our society. According to researchers, females need to be encouraged to examine how they have been marginalised and how they can challenge and change inequitable positions in society (Davies, 1989, 2003; Gilbert & Taylor, 1991; Hiller & Johnson 2007; Lalik & Oliver, 2007; Keddie, 2007, 2011, 2013; Moss, 2007; Rowan, 2012a; Rowan, et. al, 2002; Weedon, 1987, 1999; Wohlwend, 2009 a & b).

Recent research has called for female students to be exposed to texts that marginalise them in order to make their marginalisation visible (Keddie, 2007, 2011; Lingard & Keddie, 2013; Lalik & Oliver, 2007; Moss, 2007; Rowan, 2012a; Wohlwend, 2009a). Classroom discussions between students and students with teachers should be examined. Female students need to be encouraged to deconstruct and reconstruct texts in order to analyse the complex discourses and power relationships that underpin many of the texts and construct femininity in inequitable ways. This should lead the female students to question and reconstruct new texts that are transformational and non-marginalising in order to bring about a more equitable gender position (Brown, Charles, Doecke & Kostogriz, 2004; Davies, 1989, 2003; Gilbert, 1995; Gilbert & Taylor, 1991; Hiller & Johnson 2007; Keddie, 2007, 2011; Lingard & Keddie, 2013; Lalik & Oliver, 2007; Morgan, 1996, 2004; Moss, 2007; Rowan, 2012a; Rowan, et. al, 2002; Weedon, 1997; Wohlwend, 2009a).

Notable researchers (Gilbert & Taylor, 1991; Wohlwend, 2009b) suggest that female students can explore gender issues in science fiction texts critically. Science fiction texts can offer new and different ways of being for females. These new positions

offer challenges for females. Females in many science fiction texts are constructed inequitably. Several studies have explored female roles within science fiction texts and how these roles have changed over time (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Gilbert & Taylor, 1991; Wohlwend, 2009b).

Close construction and deconstruction of gender practices within texts have been an important part of past research studies (Davies, 1989; Gilbert & Taylor, 1991; Rowan, 2012a; Rowan, et. al, 2002; Weedon, 1987; Wohlwend, 2009a). These practices have allowed feminists to analyse the production of gender in texts. Poststructuralist feminist theory has moved the focus from deconstructing gender constructions in texts to how such works of literature have been elevated to privileged positions by social ideologies and particular hegemonic practices. This research has promoted the use of a transformative pedagogy to challenge and change these texts and the gendered constructions within them. This recent work has been expanded to include analyses of the subject positions produced by texts and the network of practices within which texts are produced and consumed (Davies, 1989; Gilbert & Taylor, 1991; Rowan, 2012a; Rowan, et. al, 2002; Weedon, 1987; Wohlwend, 2009a).

The teaching of English in Australian schools has been slow to incorporate close textual readings and critical literacy reading practices, which incorporate issues of gender and power into pedagogical practice (Davies, 1989, 2003; Gilbert & Taylor, 1991; Rowan, 2012a; Wohlwend, 2009a). The deconstruction and the reconstruction of gender, especially in science fiction texts, by females is one of those everyday practices about which there are few accounts (Gilbert & Taylor, 1991; Rowan, 2012a; Wohlwend, 2009a). Nor have the visible discourses that are produced by texts, teachers and students been given close consideration (Davies, 1989; Gilbert & Taylor, 1991;

Rowan, 2012a; Rowan, et. al, 2002; Weedon, 1987; Wohlwend, 2009a). This thesis aims to remedy this omission.

Overview of the Thesis

Aims of this research

The aims of this research are:

1. To investigate gendered constructions in science fiction texts written by one group of students in one English secondary classroom
2. To critically explore issues of gender in the students' written texts
3. To analyse the effectiveness of a transformational pedagogy, a central aim of a critical literacy pedagogy, for exploring transformation in the students' constructions of gender in their texts in order to achieve more equitable positions

The unit of work

This research, which is informed by poststructuralist feminist theory and critical literacy pedagogy, centred on a unit of work developed on the use of science fiction texts and taught in a Grade 9 English classroom in a secondary school, which was undertaken by the researcher/teacher. Critical literacy pedagogy (Morgan, 1996, 2004; Hiller & Johnson, 2007; Luke & Dooley, 2011; Misson & Morgan, 2007) was used to teach the unit of work to promote the students' understandings of gender issues in science fiction texts, to analyse the gendered constructions and to consider alternative versions. The unit included students reading short science fiction texts, which they analysed for gendered constructions. The students and the teacher/researcher viewed a short DVD that the teacher/researcher had constructed

from scenes from various science fiction films and television shows, for example, *Journey to the Centre of the Earth* (Levin, 1959) and *Doctor Who and the Tomb of the Cybermen* (Barry, 1965). From this the students and the teacher/researcher constructed a definition of science fiction. The students then were asked to comment on how male and females were usually portrayed in such science fiction texts. Next, the students were organised into small groups where they were given a short story to read and question. Rowan's (2001) transformative analysis questions were used to explore how gender constructions were presented in the short science fiction text. Examples of the short science fiction texts included *Been a Long, Long Time* (Lafferty, 1969) and *The Possessed* (Clarke, 1953). The groups reported their findings back to the whole class. The science fiction unit, based on the transformational analysis questions (Rowan, 2001) was then taught and the students rewrote their texts with the view to transform constructions of gender and gender relations. Both sets of students' science fiction texts were collected and analysed for their constructions of gender in this research.

Intertexts

One extract from the students' science fiction texts has been selected and is used at the start of each chapter of this thesis. Each extract aims to summarise the main points of the chapter and not to disrupt the thesis as in Lather (1991). Rather each extract indicates vital challenges of the research in the chapter.

Voice

This thesis text is deliberately multi-voiced. The thesis weaves its way among the third person academic voice, quotations from the work of others and the science

fiction texts that are constructed by the students. As Lather (1991) states, “The deconstructive text is a point of interrogation where binary notions of ‘clarity’ are displaced as the speaking voice uses its authority to disperse authority” (p. 9). This thesis is a premeditated construction (Hiller, 1998; Lather, 1991; Levett, 2007) and as Hiller (1998) states, “Any use of either the personal or impersonal voice is not done with any claim to truth, universality or objectivity but as part of the search for multiplicity” (p. 14).

Through the use of constructionist grounded theory and a discourse analysis this thesis employs multiple voices. The author’s voice is not the lone voice. As Charmaz (2000) points out, “The viewer then is part of what is viewed rather than separate from it” (p. 524). Constructions of multiple meanings can be gained from multiple voices. The meanings are not stable and thus can differ over time and place (Charmaz, 2000, 2006; Fairclough, 1992, 2001, 2009; Hiller, 1998; Luke, 1999). The meanings are thus, “one set of constructions of multiple possibilities described in the form of a discourse analysis” (Hiller, 1998, p. 14).

This thesis employs multiple voices to construct multiple versions of meanings and thus, “We can claim only to have interpreted a reality” (Charmaz, 2000, p. 523). In constructing this thesis the differing realities and truths are explicit only to a point in time and site. This can occur by different readers reflecting upon this thesis that may lead to the construction of different meanings. In recognition of this, singular truths or realities are thus not simple representations and cannot be totally identified (Charmaz, 2000, 2005, 2006; Hiller, 1998; Lather, 1991; Levett, 2007; Luke, 1999). This thesis “is an attempt to seek multiplicity... not to prove a singular finding. It is a recognition of multiple rather than fixed meaning” (Hiller, 1998, p. 14).

Critical literacy pedagogy

Underpinning this research and the teaching of the science fiction unit in one Grade 9 English classroom is critical literacy pedagogy. Teaching a science fiction unit of work with the use of a critical literacy pedagogy encourages the students to critically analyse their own science fiction texts. This leads them towards constructing equitable gendered positions within their texts. This research examines through the use of a critical literacy pedagogy, how texts position readers, especially students, how readings are multiple and not fixed and why students reproduce gendered positions (Luke, 1999; Lalik & Oliver, 2007; Morgan, 1996, 2004; Wohlwend, 2009a).

Theoretical Position

Ideology

This thesis is informed by the view that ideologies, sets of meanings, beliefs and values, are constructed and constituted through language. Discourses are informed by ideologies (Davies, 2003; Fairclough, 2011; Gee, 2003; Hiller, 1998; Kress, 1995, 2011; Luke, 1998; Weedon, 1997, 1999). Kress (1985) states that, “Ideology affects – as does discourse – textual and syntactic form... In other words, the assumed speaking position would entail certain assumed, taken-for-granted and therefore more or less implicit knowledge” (p. 68).

Discourse

In this thesis, discourses are viewed as organised uses of language, which declare and/or inform meanings and values of individuals and/or groups. Discourses frame how individuals are limited by what they can do. Behaviours, beliefs, actions

and thoughts are controlled by what a discourse dictates and transmits from one or more social institutions. Discourses thus structure society and social interaction, especially through language (Kress, 1985, 2011; Kress & Van Leeuwen, 2001; Luke, 1999; Rogers et al., 2005; Wohlwend, 2011). As Kress (1985) clearly articulates:

Discourses are systematically-organised sets of statements which give expression to the meanings and values of an institution... they define, describe and delimit what it is possible to say and not possible to say (and by extension – what it is possible to say and not to do) with respect to the area of concern of that institution, whether marginally or centrally... In that it provides descriptions, rules, permissions and prohibitions of social and individual actions. (pp. 6-7)

Discourses become natural and normalised over time (Davies, 2003, 1989; Gee, 1997, 2003; Keddie, 2005; Kress, 1985, 2011; Kress & Van Leeuwen, 2001; Luke, 1999; Rogers et al., 2005; Rowan & Bigum, 2008). If individuals continually take up a discourse, the discourse can be viewed as a normal part of social practices and experience. In order for this to happen a discourse must be taken on, produced and then reproduced constantly over time by individuals or groups. This means that discourses are linked to historical influences. They can vary over time depending on the society and the time when they are taken up. Once a discourse is taken up it can become uncontested and non-changeable (Davies, 2003, 1989; Fairclough, 1992, 2001, 2002; Gee, 1997, 2003; Keddie, 2005; Kress, 1985; Kress & Van Leeuwen, 2001; Luke, 1999; Rogers et al., 2005). Kress (1985) points out that, “The accounts provided within one discourse become not only unchallenged, but unchallengeable, as ‘common sense’” (p. 8).

The discourses within an institution are not only confined to that institution. Discourses can move and be produced through other institutions. Therefore, discourses can also influence differing social practices and thus human life in general. Examples of institutions are schools, the police and marriage. It means that discourses can influence individuals in opposing social practices and institutions (Davies, 2003; Fairclough, 1992, 1999, 2001, 2011; Gee, 1997, 2003; Keddie, 2005; Kress, 1985, 2011; Kress & Van Leeuwen, 2001; Luke, 1999; Moss, 2013; Rogers et al., 2005; Rowan & Bigum, 2008; Wohlwend, 2011). Thus, “A discourse colonises the social world imperialistically, from the point of view of one institution” (Kress, 1985, p.7).

Discourses inform subject positions, which have connections to power relationships (Davies, 1989, 2003; Fairclough, 2011; Keddie, 2005; Kress, 1985, 2011; Luke, 1999; Kress & Van Leeuwen, 2001; Rogers et al., 2005; Weedon, 1997, 1999; Wohlwend, 2011). Subject positions are defined as the various discourses that one takes up to construct and constitute oneself and how the world views you. Thus, “discourses are constructive phenomena, shaping the identities and practices of human subjects... in everyday life” (Luke, 1999, p. 3). Some discourses are valued and privileged over others and are linked to power relationships privileging some and marginalising others. Individuals can take up discourses but they can also choose not to if they disagree with the ideologies, which underpin the discourse or discourses. There is nothing inevitable about being positioned within a discourse (Davies, 2003; Davies & Harre, 1990; Fairclough, 1992, 2001, 2002; Keddie, 2005; Kress, 1985; Luke, 1999; Kress & Van Leeuwen, 2001; Rogers et al., 2005; Wohlwend, 2011).

Constitutive effects of discourse

This thesis takes the view that individuals are discursively produced by the discourses to which they have access (Fairclough, 1992, 2001, 2002; Gee, 1997;

Hiller, 1998; Keddie, 2005; Kress, 1985, 2011; Kress & Van Leeuwen, 2001; Luke, 1998, 1999; Moss, 2013; Rogers et al., 2005; Wohlwend, 2011). Hiller (1998) states that, “Texts, which are given form in discourses and genre, are the product of individual speakers who in turn are discursively produced by the discourses they have access to” (p. 11).

In schools and society many students have been offered limited reading positions in the past and thus do not have a great array of discourses to choose from and to employ (Davies, 2003; Gilbert & Taylor, 1991; Keddie, 2005; McRobbie, 1994; Moss, 1989, 2013; Wohlwend, 2011). In this thesis, the gendered constructions are explored in the students’ science fiction texts. The constructions the students depict are influenced by the traditional science fiction texts the students have viewed or read and their interactions with each other in a classroom (Davies, 2003; Keddie, 2005; Gilbert & Taylor, 1991; Hiller, 1998; Kress, 1985; Luke, 1999; Moss, 1989, 2013; Rogers et al., 2005; Wohlwend, 2009a & b). Individuals and groups can be situated not only in different discourses but the discourses can be contradictory. Exposure to contradictory or discourses, which challenge normative subject positions, can lead to counteractive subject positions that can be taken up by individuals (Davies, 2003; Gee, 1997, 2003; Gilbert & Taylor, 1991; Hiller, 1998; Keddie, 2005; Rogers et al., 2005).

Gender as social construction

This thesis takes the view that gender is a social construction. In this research gender is seen as constructed through discourse. Gender is analysed as a binary construction that is male and female (Davies, 2003; Gilbert, 1995; Gilbert & Taylor,

1991; Hiller, 1998; Hiller & Johnson, 2007; Keddie, 2007; Kristeva, 1984; Weedon, 1997, 1999).

This thesis is informed by the view that gender is constructed through discourse. Gender is constituted within binary opposites, which limit subjectivity and thus agency (Butler, 2006; Davies, 2003; Gilbert, 1995; Gilbert & Taylor, 1991; Hiller, 1998; Hiller & Johnson, 2007; Weedon, 1997, 1999). Gendered subjects have the potential to use agency to act on their own initiative. They may choose to take up or reject a discourse or discourses. Agency is about having access to sets of discourses and the agency to take them up or decline them. Thus, agency as part of a poststructuralist feminist position can lead to resistance or transformation (Butler, 2006; Davies, 2003; Gilbert, 1995; Gilbert & Taylor, 1991; Hiller, 1998; Hiller & Johnson, 2007, 2008; Keddie, 2007, 2011; Weedon, 1997, 1999). The following quotation by Hiller (1998) supports this by stating that, “All theoretical reflection is based in culture and tradition, in discourses that can be critically questioned. Change can be generated from within gender relations” (p. 8).

The deconstruction of gender in the science fiction texts is the focus of this thesis. The thesis also investigates the possibility of offering students alternative gender positions through a pedagogy, which offers agency through differing subject positions, which can be transformative. Gendered constructions of hegemonic masculinity and emphasised femininity (Connell, 1987; Gilbert & Taylor, 1991; Moss, 1989, 2013; Wohlwend, 2011) are the focus of this research in exploring how gender is constructed in students’ science fiction texts. This thesis also investigates gendered constructions that offer resistances to those gendered stereotypes. By disrupting the binary students can learn to move beyond stereotypical positions to positions where social equity is acknowledged.

Literacy

In this thesis literacy is concerned with the issues of language, learning and teaching. The teaching of texts, using a critical literacy pedagogy, is a focus of this thesis. It includes the construction of texts, the interpretation of those texts and critically analysing the language within the texts. This view of literacy recognises the importance of the production and reading of all texts as increasingly central to educational concerns (Anstey & Bull, 2004; Hiller, 1998; Kress, 1995; Luke & Freebody, 1997a, 1997b; Maybin & Moss, 1993; Moss, 2003, 2007; Rowan, 2012a). Thus, “all literate activities arise from and are shaped by social and cultural practice in public... and private aspects of one’s life (Anstey & Bull, 2004, p. 37).

In this research literacy is viewed as a socio-cultural construction that is acknowledged by members of a group or society as a means of communication (Anstey & Bull, 2004; Hiller, 1998; Kress, 1995; Kress & Jewitt, 2003; Luke & Freebody, 1997a, 1997b; Maybin & Moss, 1993; Moss, 1999, 2003, 2007; Rowan, 2012b). Therefore, it occupies the understanding and use of systems of communication. It also involves an understanding of the dominant literacy genres of a society and the importance of being able to use these in the interests of the individual and society. Language, interconnected with literacy, is a system of signs and symbols used by individuals to convey or to construct meaning. Thus, diverse groups use language in different ways (Anstey & Bull, 2004; Hiller, 1998; Kress & Jewitt, 2003; Luke & Freebody, 1997a, 1997b; Moss, 2003; Rowan, 2012a). Anstey and Bull (2004) state that, “According to Lankshear and Lawler, because literacy is social practice and because some practices vary widely from group to group, literacy may be more accurately thought of as literacies” (p. 11).

In education and society, literacy is more than just writing, speaking and reading. Critically thinking and viewing with understanding and discernment must also be developed. In using and deconstructing language critical thinking is essential (Anstey & Bull, 2004; Hiller, 1998; Kress & Jewitt, 2003; Luke & Freebody, 1997a; Moss, 2003; Rowan, 2012a).

Individuals and groups through their interactions construct literacy as changeable and not stable (Anstey & Bull, 2004; Hiller, 1998; Luke & Freebody, 1997a; Maybin & Moss, 1993; Moss, 2007; Rowan, 2012a & b). In the view of Anstey and Bull (2004), “It is then possible, just as it was when we were considering texts and social practices, that certain literacies may become dominate while others may be marginalised” (p. 63).

There are many semiotic systems of which language is one. To become a literate person elasticity in learning and sustainability of these literacies are necessary. Anstey and Bull (2004) believe that, “In terms of social justice and equity – the need for literacies is paramount as a way of beginning to deal with diversity of home and community practices” (p. 68). Therefore, an individual must use and obtain a wide range of literacies, including the dominant language of any group or community (Anstey & Bull, 2004; Hiller, 1998; Kress & Jewitt, 2003; Luke & Freebody, 1997a; Moss, 2007; Rowan, 2012a & b).

Text

This thesis views texts, print, visual and spoken, as constructing meanings and ideologies for particular societies, groups and individuals. All texts are open to change and transformation. Science fiction texts are one significant form of the

narrative text, which can provide the opportunity for reconstruction and change (Anstey & Bull, 2004; Davies, 2003; Fairclough, 2011; Gilbert & Taylor, 1991; Kress, 1985, 1995, 2000, 2006; Luke, 1998; Maybin & Moss, 1993; Moss, 2007; Wohllwend, 2009a).

Texts contain multiple meanings depending on the reader's knowledge and textual positions. The ideologies of texts position the reader in a power relationship with that ideology through the text. These ideologies position the reader in a power relationship (Anstey & Bull, 2004; Davies, 2003; Fairclough, 2011; Gilbert & Taylor, 1991; Hiller & Johnson, 2007; Kress, 1985, 1995, 2000, 2006; Luke, 1998, 1999; Maybin & Moss, 1993; Moss, 1991, 2007; Rowan, 2012b; Wohllwend, 2009a). As Kress (1985) states, "Texts arise in specific social situations and they are constructed with specific purposes by one or more speakers or writers. Meanings find their expression in text... and are negotiated (about) in texts, in concrete situations of social exchange" (p. 16).

Narrative texts and English classrooms

The science fiction text is a narrative text popular with students, in the main with male students (Cranny-Francis, 1994, 2000; Davies, 2003; Gilbert & Taylor, 1991; Moss, 1993, 2007; Seed, 2011). This position views the narrative text as a version that reassures who a person is and how they should live (Anstey & Bull, 2004; Davies, 2003; Derrida, 1978, 1981; Hiller, 1998; Maybin & Moss, 1993; Moss, 2007; Rowan, 2012a & b; Weedon, 1997, 1999). Poststructuralist theory views narratives as constructions of a reality and not representations of a given reality (Anstey & Bull, 2004; Barthes, 1977; Belsey, 1980; Boyd, 1983; Cranny-Francis, 1994, 2000; Davies, 2003; Derrida, 1978, 1981; Hiller, 1998; Rowan, 2012a & b;

Weedon, 1997, 1999). Anstey and Bull (2004) demonstrate this by stating that, “Students need to develop the ability to analyse and evaluate texts and the versions of reality that they represent” (p. 63).

Readers read texts in different ways (Anstey & Bull, 2004; Belsey, 1980; Christian-Smith, 1987; Cranny-Francis, 1994, 2000; Davies, 2003; Gilbert & Taylor, 1991; Hiller, 1998; Luke, 1998; Maybin & Moss, 1993; Moss, 2007; Walkerdine, 1987; Rowan, 2012a & b; Weedon, 1997, 1999). As Hiller (1998) points out:

How a narrative text is read in a classroom depends on the reading practices and assumptions students and teachers bring with them and importantly the pedagogical processes which are likely to produce particular and partial views of texts and support dominant cultural readings ... close textual readings have been an important part of the study of texts. Such reading practices have enabled feminists to analyse the production of gender in texts. (p. 3)

Poststructuralist feminist theory

This research is informed by poststructuralist feminist theory and critical literacy pedagogy. Poststructuralist feminist theory challenges structuralist presumptions of universal truths and certainty. Poststructuralist feminist theory thus is informed by and emerges from structuralist positions. It contests the notion that everything can be known or be neatly defined (Adams St Pierre, 2000; Apple, 1996; Barvosa-Carter, 2001; Davies, 1993, 2003; McLeod, 2008; Misson, 2004a; Rasmussen, 2009; Rogers et al., 2005; Susinos, Calvo, & Rojas, 2009; Thomas, 2008; Walkerdine, 1987; Weedon, 1997, 1999). Misson (2004a) states, “Structuralism...

seemed to offer theory that would make the whole world knowable and known.

Poststructuralism undercuts this vision of glorious certainty” (p. 95).

Poststructuralist feminist theory views language and the meanings produced through language as not fixed (Davies, 1993, 2003; Luke, 1999; Walkerdine, 1989; Weedon, 1997, 1999). Poststructuralist feminist theory argues that meanings are multiple in social communities and in different contexts within those communities. The following quotation by Rogers et al. (2005) supports this by stating that, “Poststructuralism pointed out the inevitable slipperiness of social constructs and the language that constructed and represented such constructs” (p. 4). Individuals through their interactions construct and reconstruct meanings (Adams St Pierre, 2000; Apple, 1996; Barvosa-Carter, 2001; Davies, 1993, 2003; Johnson, Rowan & Lynch, 2006; Luke, 1999; McLeod, 2008; Misson, 2004a; Rasmussen, 2009; Rogers et al., 2005; Rowan, 2012a; Rowan & Lynch, 2011; Rowan, et. al, 2002; Walkerdine, 1989; Weedon, 1997, 1999).

Poststructuralist feminist theorists use the methods of deconstruction to identify the ideologies of texts, social practices and institutions (Davies, 1993, 2003; Luke, 1999; Walkerdine, 1989; Weedon, 1997, 1999). Processes of deconstruction analyse texts for their ideologies to reveal how ideology works to construct power. It does this by critically deconstructing the text or social practice (Adams St Pierre, 2000; Apple, 1996; Barvosa-Carter, 2001; Davies, 1993, 2003; Gilbert, 1997; Gilbert & Taylor, 1991; Johnson, Rowan & Lynch, 2006; Keddie, 2007, 2008; Luke, 1999; Misson, 2004a; Rasmussen, 2009; Rogers et al., 2005; Rowan, 1997, 2012a; Rowan, et. al, 2002; Rowan & Lynch, 2011; Susinos et al., 2009; Walkerdine, 1989; Weedon 1997, 1999). As Weedon (1997) articulates, “Deconstruction is useful for feminism in so far as it offers a method of decentring the hierarchical oppositions which underpin

gender, race and class oppression and of instigating new, more progressive theories” (p. 160).

Poststructuralist feminist theory informs this analysis of how subject positions are offered by texts and supported by ideologies. These ideologies that construct subject positions lead individuals or groups to act, view and think about society in definite ways (Adams St Pierre, 2000; Apple, 1996; Barvosa-Carter, 2001; Davies, 1993, 2003; Gilbert, 1997; Gilbert & Taylor, 1991; Hiller, 1998; Johnson, Rowan & Lynch, 2006; Luke, 1999; Misson, 2004a; Moss, 1991; Rasmussen, 2009; Rogers et al., 2005; Rowan, 2012a; Rowan, et. al, 2002; Rowan & Lynch, 2011; Susinos et al., 2009; Thomas, 2008; Weedon 1997, 1999; Wohlwend, 2006). Thus, poststructuralist feminism theory “is a powerful theory of how we are made subject of ideology” (Misson, 2004a, p. 99).

Poststructuralist feminist theory informs this thesis in its investigation of gender constructions. It explores how discourse and subject positions work to construct and marginalise individuals. Poststructuralist feminist theory confronts inequities through questioning and challenging discourses of repression (Adams St Pierre, 2000; Apple, 1996; Barvosa-Carter, 2001; Davies, 1993, 2003; Gilbert, 1997; Gilbert & Taylor, 1991; Johnson, Rowan & Lynch, 2006; Keddie, 2006a & b, 2007, 2008, 2009, 2011; Luke, 1999; Misson, 2004a; Moss, 1991; Rasmussen, 2009; Rogers et al., 2005; Rowan, 1997, 2012a; Rowan, et. al, 2002; Rowan & Lynch, 2011; Susinos, Calvo & Rojas, 2009; Thomas, 2008; Walkerdine, 1989; Weedon 1997, 1999; Wohlwend, 2006). Davies (2003) demonstrates this in the following quotation:

I would suggest that a more constructive direction to move in with individual children and groups of children is to encourage them to distinguish between

genital/reproductive sex (maleness and femaleness) and the range of 'masculine' and 'feminine' positionings that they are free to take up without violating or calling into question their genital sex... In such a Utopia those masculine and feminine qualities that are worthy of celebration would still be able to be celebrated, but without the destructive marginalisation of the feminine and without the restrictions currently placed on people to be exclusively or primarily one or the other. (pp. 133-134)

Poststructuralist feminist theories add to the analysis of gender and power in several ways. Firstly, it recognises that individuals through language and discourse take up subject positions. Secondly, poststructuralist feminism is a transformational and empowering theory from which changes can be made to achieve a more equitable society (Adams St Pierre, 2000; Apple, 1996; Davies, 1993, 2003; Gilbert, 1997; Gilbert & Taylor, 1991; Johnson, Rowan & Lynch, 2006; Johnson, Rowan & Lynch, 2006; Keddie, 2007, 2008, 2009, 2011; Luke, 1999; Misson, 2004a; Moss, 1991, 2013; Rasmussen, 2009; Rogers et al., 2005; Rowan, 2012a; Rowan, et. al, 2002; Rowan & Lynch, 2011; Susinos et al., 2009; Walkerdine, 1989; Weedon 1997, 1999). Thus, Davies (2003) states, "A third and vital step is the recognition of multiple 'masculinities' and 'femininities' most of which bear little or no relation to the genitals of the person who is taking them up" (p. 114).

Poststructuralist feminist theory views masculine hegemony as male domination over females. This hegemony seldom annihilates oppositions but restrains, trivialises or endures them. Thus, female power under a system of male hegemony usually resides in the social roles relating to the domestic or parenting realms. Hegemony positions males to be aggressive and powerful, while females must be compliant, nurturing and empathetic (Adams St Pierre, 2000; Connell, 1987, 2005;

Davies, 1993, 2003; Gilbert, 1997; Gilbert & Taylor, 1991; Keddie, 2007, 2008, 2009; Martino, 1999; Rowan, 1997; Rowan & Bigum, 1998; Rowan, et. al, 2002; Susinos et al., 2009; Weedon 1997, 1999). As Connell (1987) points out:

It is the global subordination of women to men that provides an essential basis for differentiation. One form is defined around compliance with this subordination and is oriented to accommodating the interests and desires of men. I will call this 'emphasized femininity' (pp. 183-184).

Poststructuralist feminist theory recognises and encourages the likelihood of resistance. It queries and explores the subject positions available to individuals by challenging and transforming (Adams St Pierre, 2000; Apple, 1996; Connell, 1987, 2005; Davies, 1993, 2003; Gilbert, 1997; Gilbert & Taylor, 1991; Johnson, Rowan & Lynch, 2006; Keddie, 2007, 2008, 2009, 2011; Rasmussen, 2009; Rowan, 1997, 2012a; Rowan & Bigum, 1998; Rowan & Bigum, 2008; Rowan, et. al, 2002; Rowan & Lynch, 2011; Susinos et al., 2009; Thomas, 2008; Weedon 1997, 1999). Gilbert and Taylor (1991) write that:

The argument we have made is that classroom possibilities do exist to offer girls alternative subject positions from which they might read and write differently; from which they might differently position themselves in relation to dominant patriarchal discourse; and from which they might fashioning their own femininity. (p. 151)

Poststructuralist feminist theorists analyse texts, including popular cultural texts, for how they influence and reproduce gendered constructions that are not socially just. Popular cultural texts include romantic texts and soap operas, as well as the fashion industry, which lures and enthrals young females into believing how they should act, be and think. Powerful messages are presented which encourage females

to be submissive (Adams St Pierre, 2000; Apple, 1996; Connell, 1987, 2005; Davies, 1993, 2003; Gilbert, 1997; Gilbert & Taylor, 1991; Johnson, Rowan & Lynch, 2006; Moss, 1991, 1993, 2007; McLeod, 2008; Rowan, 1997, 2012a; Rowan, et. al, 2002; Susinos et al., 2009; Thomas, 2008; Weedon 1997, 1999; Wohlwend, 2006). Gilbert and Taylor (1991) demonstrate this by stating that, “Gender ideologies are crucial in sustaining the patriarchal gender order and cultural texts play an important role in promoting the dominant forms of femininity and masculinity at a symbolic level (pp. 13-14).

Poststructuralist feminist theory and equity in this thesis

This thesis, which aims to explore how students construct gender in science fiction texts, focuses on the binary of male and female. This thesis focuses on the inequities produced through the construction of masculinity and femininity as a binary opposition. The consequences of this binary are important in terms of moving towards a more equitable positioning for male and female. This thesis explores how the gendered binary can be reconstructed within texts, both spoken and written, in terms of transformation. Under this view multiple discourses and subject positions for both male and female need to be encouraged (Davies, 1993, 2003; Gilbert & Taylor, 1991; Keddie, 2007, 2009, 2011; Morgan, 1996, 2004; Moss, 1991, 2007; Rowan, 2012a & b; Rowan, et. al, 2002; Rowan & Lynch, 2006, 2011; Weedon, 1997, 1999).

This thesis, informed by poststructuralist feminist theory, explores the students’ science fiction texts for gender constructions. Version 1 of the Students’ Science Fiction Texts (2011, Appendix A, pp. 255-314) were written prior to the teaching of the unit of work using the transformational analysis questions (Rowan, 2001). Version 2 of the Science Fiction Texts (2011, Appendix B, pp. 315-348) were

written by the students after the teaching of the unit of work using the transformational analysis questions. The texts are analysed for examples of transformation. Thus, an analysis of the students' texts attempts to uncover the possibility that the students may have constructed texts and characters that contribute to producing more just and equitable positions (Davies, 1993, 2003; Gilbert & Taylor, 1991; Keddie, 2007, 2008, 2009, 2011; Morgan, 1996, 2004; Moss, 2007; Rowan, 2012a & b; Rowan, 1997; Rowan & Bigum, 1998; Rowan, et. al., 2002; Rowan & Lynch, 2006, 2011; Weedon, 1997, 1999; Wohlwend, 2006).

Methodological Principles

This research uses a methodological combination of constructivist ground theory (Charmaz, 2000, 2005, 2006, 2011b) and Fairclough's (2009) critical discourse analysis approach to analyse the data. It is an innovative method used to collect and analyse the data. The research adds to the body of research, which uses this approach. The combination of the use of constructivist grounded theory and critical discourse analysis is rarely used in qualitative analysis (Charmaz, 2011b; Fairclough, 2009; Hiller, 1998; Wodak & Meyer, 2009).

The data analysis constructs discourses based on gendered traits, using constructivist ground theory (Charmaz, 2000, 2005, 2006, 2011b). Fairclough's (2009) critical discourse analysis approach is then used to analyse these discourses.

Conclusion

This chapter has outlined the major aim of this thesis, which is to explore how students construct gender in their science fiction texts. The implication of such constructions is to transform gendered positions from stereotypical male hegemonic positions and emphasised feminine positions to ones, which are more equitable for both males and females. This chapter has summarised the aims and provided an overview of the thesis. It has briefly outlined the theoretical and methodological principals used to examine and to deconstruct the data.

The next chapter, the literature review, is divided into two parts. The first part discusses the literature that informs the popular and science fiction texts. It provides definitions of science fiction texts and investigates how gender is constructed in science fiction texts.

MAGGOTS RULE LONDON

JUST AS THEY ARRIVED AT THE HOSPITAL SUSAN GOT OUT OF THE AMBULANCE. SHE FELL TO THE GROUND IN EXCRUCIATING PAIN AND BLOOD WAS STREAMING OUT. IT COVERED THE WHOLE AREA SHE WAS IN.

SHE STARTED TO TWITCH AN AWFUL LOT. THE PARAMEDICS AND NURSES STARTED TO GET A LITTLE SCARED... SHORTLY SHE STARTED TO CHANGE. SHE BECAME A GIANT BLUE UGLY MAGGOT! EVERYONE WAS SO SHOCKED AND AFRAID. THEY STARTED TO SLOWLY BACK OFF AND THEN QUICKLY RAN AWAY. THE UGLY BLUE MAGGOT SLITHERED OFF AND STARTED TO BITE EVERYONE ON THE STREET IT COULD FIND. EVERY ONE THAT GOT BITTEN STARTED TO TURN INTO UGLY BLUE MAGGOTS. EVENTUALLY THEY TOOK OVER THE WHOLE OF LONDON.

(STUDENTS' VERSION 1 SCIENCE FICTION TEXTS, 2011, APPENDIX A, P. 276)

Chapter 2

Literature Review

Introduction

This chapter, the literature review examines science fiction as a popular cultural genre, which in the main constructs gender stereotypically. In this research a unit on science fiction was taught in a Grade 9 English classroom to explore how students read and constructed gender in science fiction texts. Thus, this chapter focuses on science fiction texts as popular cultural texts and how gender is constructed in them.

Popular Cultural Texts

Popular cultural texts and the curriculum

This section of the thesis discusses how popular cultural texts are included in the classroom. It also identifies the dangers of using popular cultural texts with students.

Debate has raged over recent decades on whether popular cultural texts are to be included in English curriculums and classrooms (Cranny-Francis, 1994; Fiske, 1989; Marshall & Sensoy, 2015; Mission, 2004b; Schudson, 2003; Wohlwend, 2009b, 2010) and thus, “One of the perennials of the popular press is the article about whether popular culture should be taught in schools” (Mission, 2004b, p. 115). The arguments focus on how students must only study texts from the classical literature range. Popular cultural texts, however, have established themselves in curriculums, for example in the new *Australian Curriculum: English* (Australian curriculum, assessment and reporting authority, 2014). Further to this, allowing popular cultural

texts into the classroom expands the range of texts that students can study. This builds up students' knowledge of texts and how these texts influence their lives (Cranny-Francis, 1994; Fiske, 1989; Marshall & Sensoy, 2015; Mission, 2004b; Schudson, 2003; Misson, 2004b; Wohlwend, 2009b, 2010).

Theory states that students are engaging in popular cultural texts for two important reasons. The first is that the subject of English prepares students to read critically the texts of their culture. This means that students know how to analyse the world and the texts that are important in their lives (Misson, 2004b). Secondly, theory suggests that students need to recognise how and for what purpose popular cultural texts influence their lives (Misson, 2004b). Popular cultural texts have enormous power upon students in the ways they act, think and behave. Teachers and students must work together to analyse how popular texts construct their lives (Cranny-Francis, 1994; Fiske, 1989; Gilbert & Taylor, 1991; Marshall & Sensoy, 2015; Mission, 2004b; Misson, 2004b; Schudson, 2003; Wohlwend, 2009b, 2010). These “texts have the potential to exert great power, and so it is important to see how they are operating” (Misson, 2004b, p. 115).

The uses of popular cultural texts in the classroom lead to new ways of questioning them (Gilbert & Taylor, 1991; Hiller & Johnson, 2007; Misson, 2004b; Wohlwend, 2009a). These new approaches encourage students to question such texts as *Buffy: The Vampire Slayer* (Weldon, Semel, Green, Brazil, Posey, Smith, Kretchmer, Cragg, Pressman & Badlyl, 1997) to reveal social and cultural constructions, which are ideologically represented in popular cultural texts (Gilbert & Taylor, 1991; Misson, 2004b; Wohlwend, 2009a). Key approaches to textual analysis include critical literacy (Morgan, 1996, 2004) and critical language awareness (Fairclough, 1999). New methods of analysis can thus lead to viewing all texts

including texts considered as high culture texts in new and exciting ways (Cranny-Francis, 1994; Fiske, 1989; Gilbert & Taylor, 1991; Marshall & Sensoy, 2015; Mission, 2004b; Schudson, 2003; Wohlwend, 2009a). The following quotation by Misson (2004b) sums this up by stating:

The newer modes of analysis help us understand better both the attractions of a text like *Buffy* and also how it embodies current social and cultural priorities and beliefs. One of the payoffs, too, is that it may teach us and our students' new questions to ask of *Wuthering Heights*. (p. 116)

There is a danger that students may resist analysing popular cultural texts that they like (Misson, 2004b). Students may be so close to a popular cultural text that they may view any attempt to deconstruct them as treading on their own private lives. Thus, "students as the target audience makes the texts harder to analyse in the classroom... Their closeness to the students may in fact make them less readily available for analysis... can easily become an invasion of private space" (Misson, 2004b, p. 117). Misson (2004b) advises two possible strategies to overcome such resistance. Students could study popular texts that are for different audiences or ages, or perhaps different genres that they may dislike. The second technique is to use and teach popular texts in a delicate way (Misson, 2004b).

Overall popular cultural texts have come to be accepted within the confines of English classrooms and curriculums. The inclusion of popular cultural texts has widened the range of texts that can be analysed and chosen by students (Cranny-Francis, 1994; Gilbert & Taylor, 1991; Marshall & Sensoy, 2015; Misson, 2004b; Schudson, 2003; Wohlwend, 2009a & b, 2010). Mission (2004b) writes that, "The interest in popular culture has been productive in loosening up the canon of texts that

can be looked at in the English classroom... and validating the everyday textual experience of the large majority of people” (p. 118).

Popular cultural texts and constructions of gender

In this section of the thesis some of the dominant gendered constructions in popular cultural texts are briefly discussed.

Gender constructions in popular cultural texts offer the opportunity to discuss who is powerful and who is not (Devlin-Glass, 2005; McRobbie, 1994; Moss, 1989; Walkerdine, 1984; Wohlwend, 2009a & b, 2010)? In many popular cultural texts males are portrayed as powerful as they have control of the situations, while females are powerless (Edwards, 2004; Henry, 2007; Moss, 1989; Taylor, 2007; Wohlwend, 2012). For example, Lord Voldemort and Dumbledore have the powerful roles of control in the film adaption of *Harry Potter and the Philosopher's Stone* (Columbus, 2001). Female characters are traditionally constructed as powerless and helpless as they wait to be rescued by the male hero (Henry, 2007; McRobbie, 1994; Moss, 1989; Walkerdine, 1984; Wohlwend, 2012). As Walkerdine (1984) points out, “Critically then, certain material circumstances are presented as lived and worked through in various ways which lead to the presentation of the bourgeois individual, feminine and actively passive” (p. 173). Even Buffy in *Buffy: The Vampire Slayer* (Weldon, et. al.; 1997) needs male help in the form of Angel, a hero and reformed vampire, and Giles her watcher.

Physical force is assumed as a male right in many popular cultural texts, while female characters are passive and rely on emotions (Henry, 2007; McRobbie, 1994; Moss, 1989; Walkerdine, 1984; Wohlwend, 2012). The male character uses action or physical power to solve situations (Davies, 2003; Gilbert & Taylor, 1991; Hiller &

Johnson, 2007; Moss, 1989; Walkerdine, 1984; Wohlwend, 2009a) and thus, “To wield male power successfully, action must dominate” (Moss, 1989 p. 111). Female characters often choose emotion to win the day. In popular cultural texts females are interested in romance and finding true love (Davies, 2003; Gilbert & Taylor, 1991; Hiller & Johnson, 2007; Moss, 1989; Walkerdine, 1984; Wohlwend, 2009a). In the view of Walkerdine (1984), “Girls’... conscious and unconscious desires, prepare for and proffer a 'happy ever after' situation in which the finding of the prince (the knight in shining armour, ‘Mr Right’)” (p. 163). Even in intellectual pursuits males must dominate, while females should not consider such pursuits and should concentrate on their bodies and love (Reynolds, 2009). For example, in the movie *Clueless* (Heckerling, 1995) Cher is continually arranging love matches and love is central to her.

In popular cultural texts females are usually portrayed as attractive and sexual and the focus for male desires (Edwards, 2004; Gilbert & Taylor, 1991; Moss, 1989; Walkerdine, 1984; Wohlwend, 2009a). Even when they are the lead character they must be beautiful and a dream desire for any male. The Princess ideal is a traditional construction that females should aspire to (Edwards, 2004; Gilbert & Taylor, 1991; McRobbie, 1994; Moss, 1989; Reynolds, 2009; Walkerdine, 1984; Wohlwend, 2009a). The following quotation by Wohlwend (2009a) demonstrates that, “The princess ideal is the archetype in a pervasive cultural norm of feminine beauty, a kind of gendered talk” (p. 60). For example, in the film *The Princess Bride* (Reiner, 1987), Buttercup is made a Princess by the Prince because of her desirable beauty. Even Jane Fonda in the film *Barbarella* (Vadim, 1968) is dressed sexily and Sherrie A. Innes (1999, as cited in Edwards, 2004, p. 40) describes Jane Fonda in *Barbarella* as “a sex kitten” in the film.

Another construction of females in popular cultural texts is that they are helpers (Devlin-glass, 2005; Nikolajeva, 2003; Walkerdine, 1984; Wohlwend, 2012). Females help the male hero or others to achieve their aims. By supporting others the good female gains the rewards she needs (Walkerdine, 1984). As Walkerdine (1984) writes, “The girl who services is like the beautiful girl whose rewards for her good deeds is to be taken out of her misery; she is freed by the prince” (p. 175). Good girls should not show negative emotions such as jealousy or anger (Walkerdine, 1984). Helpful females are thus central to many popular cultural texts (Devlin-Glass, 2005; Nikolajeva, 2003; Walkerdine, 1984; Wohlwend, 2012). An example of a helpful female is Lucy in the adapted film version of C. S. Lewis's novel *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Adamson, 2005). Lucy is given a bottle to cure the injured and her reward is to become a Queen of Narnia.

Males have a greater range of roles than do females in popular cultural texts (Devlin-Glass 2005; Henry, 2007; McRobbie, 1994; Moss, 1989; Tipton, 2008; Walkerdine, 1984; Wohlwend, 2009a, 2012). As Moss (1989) states males can be friends, rebels or sexually active beasts. However, females are only given limited roles in popular cultural texts if they appear at all. The female role usually revolves around them gaining the perfect husband (Devlin-Glass 2005; Henry, 2007; McRobbie, 1994; Moss, 1989; Tipton, 2008; Walkerdine, 1984; Wohlwend, 2009a, 2012). Devlin-Glass (2005) writes that, “Male adversaries are afforded a range of infinitive... characteristics” (pp.57-58). For instance in *Harry Potter and the Philosopher's Stone* (Columbus, 2001) there are more, major and minor, male characters than female characters (Devlin-glass, 2005; Nikolajeva, 2003).

Not only do males have a wider choice of roles through popular cultural texts, but they also have more access to genres or styles of texts to read and write. Males

may write or read such genres as adventure, science fiction, thrillers or horror, while romance is the primary genre females read and write. For the female, romance means the house, children and a handsome husband (Gilbert & Taylor, 1991; Henry, 2007; McRobbie, 1994; Moss, 1989; Wohlwend, 2009a). Boys' “books cover a broad canvas... whilst girls books present only one small area: ‘the narrow and restricted world of emotions’” (McRobbie, 1984, as cited in Moss, 1989, p. 81).

Popular cultural texts and gender in this research

This research views the exploration of gender in popular cultural texts, including science fiction texts, as very important. Popular cultural texts influence students' lives daily. Popular cultural texts have powerful gendered constructions that students and people view, take-up or reject (Cranny-Francis, 1994; Fiske, 1989; Gilbert, 1995; Gilbert & Taylor, 1991; Hiller & Johnson, 2007; Moss, 1989; Wohlwend, 2009a, 2012). In this research, which is underpinned by poststructuralist feminist theory and critical literacy pedagogy (Morgan, 1996; 2004), such gendered constructions are investigated for the power relations and choices that they construct (Davies, 2003; Gilbert & Taylor, 1991; Hiller, 1998; Hiller & Johnson, 2007; McRobbie, 1994; Morgan, 1996, 2004; Moss, 1989; Wohlwend, 2009a, 2012). This research explores students' constructions of gender in their writing of science fiction texts in one secondary English classroom.

Science Fiction Texts

Defining science fiction

The following section examines how science fiction texts are defined. Theorists and critics of the genre have maintained that defining science fiction texts is not an easy matter. Roberts (2006) points out that, “The term ‘science fiction’ resists easy definition” (p. 1). Any definition put forward rarely covers all aspects of this genre (Cornea, 2007; Freedman, 2000; Roberts, 2006, 2007; Mendlesohn, 2003; Seed, 2011).

Roberts (2006) cites several critics and writers of science fiction who have put forward definitions of the genre. Scholes (1975) defines science fiction as a genre of “structural fabulation” (as cited in Roberts, 2006, p. 10). The word structural relates to the application of science in the texts and fabulation is something or some place that is not part of the physical world (Scholes 1975; Roberts, 2006, 2007; Seed, 2011). The following quotation by Scholes (1975) supports this by demonstrating that, “‘Fabulation’ seems synonymous with ‘fiction’ in pretty much the same way that ‘structural’ is with science” (as cited in Roberts, 2006, p. 10). Scholes (1975; Lewis, 1966; Roberts, 2006, 2007; Seed, 2011) adds to this idea of what science fiction is by writing that the travellers to the unreal world must return to the real world to understand it better.

Broderick (1995) writes that science fiction texts can be defined as having four qualities. They are filled with icons that viewers know, that they are simply written with little characterisation, are based on scientific knowledge and have an emphasis on subject rather than object (Broderick, 1995; Clute & Nicholls, 1993; Roberts, 2006, 2007; Seed, 2011).

Suvin has viewed science fiction texts as being interactive through “cognitive estrangement” (1976) and thus argues, “for a definition of SF as the literature of

cognitive estrangement” (Suvin, 1976, p. 58). In this context cognitive means to try and understand or to comprehend something that is different to what humans know. It could be a new species of killer fish on the earth or a new solar system (Suvin 1976). Estrangement is defined as some place, reality or device that is unknown to humans. Suvin (1976) uses the idea of a novum or new technology or device to focus his definition on. Further to this, the estranged place must be under the rules or laws of science (Clute & Nicholls, 1993; Freedman, 2000; Lewis, 1966; Mendlesohn, 2005; Roberts, 2006, 2007, 2011; Seed, 2011; Suvin 1976).

There are two further definitions of science fiction texts. Aldiss (1973) defines science fiction texts as describing man’s place in the universe through scientific knowledge, which means how man interacts with himself and his environments. The following quotation supports this definition by stating that, “Science fiction is the search for a definition of man and his status in the universe which will stand in our advanced but confused state of knowledge (science)” (Aldiss, 1973, p. 8). He further adds that science fiction is born from the Gothic nineteenth century novel especially Mary Shelly’s *Frankenstein or The Modern Prometheus* (Aldiss, 1973; Attebery, 2002; Seed, 2011). Finally, Knight’s definition states that science fiction “is what we point to when we say it” (as cited in Roberts, 2006, p. 23, 2007). Knight might mean by this statement that we are the people who have an interest in the genre and the “it” is the novel or visual text that people recognise as science fiction (Roberts, 2006, 2007). All the above definitions do not cover all of what the genre has to offer (Clute & Nicholls, 1993; Cornea, 2007; Roberts, 2006, 2007, 2011; Seed, 2011).

Theorists state that science fiction texts are about the imagination (Bova, 1974; Caswell, 2002; Cornea, 2007; Le Guin, 1992; Lewis, 1966; Masson, 2002; Mendlesohn, 2003; Roberts, 2006, 2007, 2011; Seed, 2011; Swinfen, 1984). This

means that science fiction texts deal with unreal worlds or fantastic things. It is a genre that deals with the incredible and thus, “I believe that science fiction is most usefully understood as a genre that relies upon the fantastic” (Cornea, 2007, p. 4). Fictional places, for example, can reside outside of what we humans on earth know, but the world or place does not have to be outside Earth. Many books and films have centred on Earth in the past, present or future often involving the fantastic (Aldiss, 1973; Attebery, 2002; Bova, 1974; Clute & Nicholls, 1993; Freedman, 2000; Lewis, 1966; Masson, 2002; Mendlesohn, 2003; Roberts, 2006, 2007, 2011; Seed, 2011; Swinfen, 1984). For example, the film adaption of Jules Verne’s *Journey to the Centre of the Earth* (Levin, 1959) set in the late 1800’s has a scientist and companions exploring the Earth’s centre where fantastic giant animals and dinosaurs still live. The reader or viewer is transported to a strange place that is not known to them. This place has some or all of the constraints of living in the physical world removed (Lewis, 1966; Roberts, 2006, 2007; Seed, 2011). Further to this the unreal world or place can be contrasted to the real world of the travellers. Once the travellers return to their world they may use the information gained from the unreal world to change their world for the better (Attebery, 2002; Bova, 1974; Clute & Nicholls, 1993; Cornea, 2007; Holquist, 1976; Lewis, 1966; Seed, 2011; Swinfen, 1984).

The science fiction text must also involve some scientific or pseudo-scientific technology or theory (Attebery, 2002; Caswell, 2002; Clute & Nicholls, 1993; Cornea, 2007; Landon, 2002; Roberts, 2006, 2007, 2011; Seed, 2011; Shippey, 2008; Suvin, 1976). This means that one of the premises for science fiction texts is that they include principles that can be argued from a scientific or rationalised perspective. Pseudo-scientific technologies or theories can be argued in scientific ways that may make them plausible. In the view of Landon (2002), “Science fiction thinking generates the

rhetoric that bridges the gap between the givens of science and the goals of the imaginary marvellous, the emphasis always on “explaining” the marvellous with the rhetoric that makes it seem plausible, or at least not yet impossible” (p. 6). It also has been stated that science fiction texts are based on the intellect rather than on the emotional (Attebery, 2002; Bova, 1974; Caswell, 2002; Clute & Nicholls, 1993; Cornea, 2007; Landon, 2002; Lewis, 1966; Roberts, 2006, 2007, 2011; Seed, 2011; Shippey, 2008; Suvin, 1976). An example of pseudo-science is in the film *Jurassic Park* (Spielberg, 1993) in which Professor Hammond explains how the DNA of an extinct mosquito, which has had dinosaur blood, is extracted and mixed with modern day reptile blood to create living dinosaurs that are housed in a park.

Science fiction as a genre also contains an exploration of difference and thus, “SF provides a means in a popular and accessible fictional form, for exploring alterity” (Roberts, 2006, p. 17). “Alterity” (Roberts, 2006, p. 17) is examined through different worlds, places or times. Difference also means investigating unknown creatures or races. It is human curiosity to explore others (Attebery, 2002; Bova, 1974; Cornea, 2007; Easterbrook, 2011; Leonard, 2003; Roberts, 2006; Seed, 2011; Suvin, 1976). Roberts (2006) states that science fiction has been interested in exploring marginalisation for a long time, especially to do with race, age, gender or technological development. In *Close Encounters of the Third Kind* (Spielberg, 1977) the aliens are portrayed like children who need the help of adult humans to guide them even though they are superior in technology.

Theorists agree that science fiction texts have a sense of wonder. It is not only visiting new worlds or places but also the different, beautiful and wondrous landscapes that the universe can or could present. They do not have to comply with scientific probabilities (Attebery, 2002; Bova, 1974; Clute & Nicholls, 1993; Cornea, 2007;

Lewis, 1966; Mendlesohn, 2003; Roberts, 2006, 2007, 2011; Seed, 2011; Shippey, 2008). Lewis (1966) writes that, “It is their wonder, or beauty, or suggestiveness that matter” (p. 69). An example of strange planets can be found in the film *Star Wars I: The Phantom Menace* (Lucas, 1999) where Tatooine has deserts and green forests on the planet of the Naboo.

Science fiction has icons that viewers or readers recognise as part of the genre (Attebery, 2002; Bova, 1974; Clute & Nicholls, 1993; Cornea, 2007; Jones, 2003; Mendlesohn, 2003; Roberts, 2006, 2007, 2011; Seed, 2011; Shippey, 2008). This means that icons such as space ships or weapons like lasers are essential to link the viewer to science fiction texts. That is, if a viewer is in a store and views a poster of a space ship then they could associate the text being promoted as something to do with science fiction. Icons can even be moral, intellectual standpoints or ideas (Attebery, 2002; Bova, 1974; Clute & Nicholls, 1993; Cornea, 2007; Roberts, 2006, 2007; Mendlesohn, 2003; Seed, 2011). Attebery (2002) demonstrates this by writing that, “It is the narrative trope that, by forming links between ideological presuppositions and various images and ideas borrowed from science, allows those ideas to function as novums” (p. 33). For example, in *Star Wars IV: A New Hope* (Lucas, 1977) Luke Skywalker, who represents goodness, has the icon of laser swords for the Jedi master and laser blasters for the evil storm troopers under the Emperor.

Theorists view science fiction texts as about the future (Aldiss, 1973; Bova, 1974; Clute & Nicholls, 1993; Holquist, 1976; Lewis, 1966; Roberts, 2006, 2007, 2011; Rose, 1976; Seed, 2011). Possible futures and changing the future have been an essential point for science fiction as a genre, especially when dealing with humans and their time on Earth or in the universe. As Bova (1974) states, “Science fiction writers are not in the business of predicting the future... They try to show the many

possible futures that lie open to us” (pp. 4-5). The film *The Planet of the Apes* (Jacobs, 1967) has a future where apes are the intelligent creatures of Earth and humans are their mute slaves. However, very few science fiction texts when predicting the future have been correct. Science fiction does not always look to the future, but to the past as well (Aldiss, 1973; Bova, 1974; Clute & Nicholls, 1993; Holquist, 1976; Lewis, 1966; Roberts, 2006, 2007, 2011; Rose, 1976; Seed, 2011).

Science fiction as a genre is about predicting the consequences of the actions of humans or another species of creature. It is a genre that can forewarn as well as teach. Science fiction can be used to view how technologies or humans affect an environment (Aldiss, 1973; Attebery, 2002; Bova, 1974; Clute & Nicholls, 1993; Roberts, 2006, 2007; Rose, 1976; Seed, 2011; Suvin, 1976). The:

general tendency of science-fiction stories is to move toward moments of apocalyptic revelation... Telescopes, microscopes, even chalk on blackboard – these are instruments of prophecy of the unseen and sometimes unseeable worlds upon which scientific knowledge is founded. (Rose, 1976, pp. 3-4)

In the film adaption of H. G. Wells *The War of the Worlds* (Haskin, 1952) even though humans have developed complicated technology the Martian invaders are far superior. The Martians are defeated finally not by human technology or progress but a common bacterium of nature, a common cold. The film therefore warns about over reliance on technology and progress to solve everything.

The genre of science fiction is difficult to define. It is a multimodal, multifaceted and multi-discoursed genre. Science fiction is represented not only in the form of novels or videos but also games, music and cyberspace on the internet (Clute & Nicholls, 1993; Cornea, 2007; Roberts, 2006, 2007, 2011; Seed, 2011). Roberts

also notes that if a text has one or more of the following characteristics below then it should be called a science fiction text. That is:

- spaceships, interplanetary travel,
- aliens and the encounter with aliens,
- mechanical robots, genetic engineering, biological robots,
- computers, advanced technology, virtual reality,
- time travel,
- alternative history,
- futuristic utopias and dystopias. (Roberts, 2006, p. 12)

Science fiction in this research is defined as having an imaginative or fantastic world or place described, that it features a novum or nova, that it has a scientific or pseudo-scientific device or theory in it, that it deals with otherness or alterity, that it can be set in a past, present or future time and place, that it has a sense of wonder and that the text may teach as well as forewarn of technological development and/or environmental consequences and impacts by humans or another species on a place. One science fiction text that is an example of all of the above points is the film adaption of Arthur C. Clarke's *2001: A Space Odyssey* (Kubrick, 1968). This film is about human development from ape creatures to a possible future of being a star child due to alien interference in human progress. Landon (2002) sums up science fiction as a genre in the following quotation:

What Delaney tries to explain, what Schafer hints at, and what all the critical theory in the world cannot deliver is the sheer affective wallop of reading and being read by SF, the sense that you are a part of an enterprise with an agenda, a way of seeing the world as a problem to be solved or an

opportunity to be taken, but most of all as an excuse for thinking... endless speculation fuelled by the simple words “what if.” (p. 36)

Science fiction texts and gender constructions

This section investigates how science fiction as a genre through novels, television and film, and computer technologies constructs male and female roles.

Males in science fiction texts

Males in science fiction texts are often portrayed as the physically superior character (Attebery, 2002; Cornea, 2007; Jones, 2003; Kuiper, 1988; Landon, 2002; Pearson, 2011; Seed, 2011). They are created with strength, power, authority and physical attractiveness. The male science-fiction character is usually cast as the hero. Science fiction texts represent males as tough (Attebery, 2002; Cornea, 2007; Jones, 2003; Kuiper, 1988; Landon, 2002; Seed, 2011). The male hero not only wins the rewards but also achieves the girl (Attebery, 2002; Cornea, 2007; Helford, 2000; Jones, 2003; McCaffrey, 1974; Pearson, 2011; Seed, 2011). Indiana Jones in *Indiana Jones and the Kingdom of the Crystal Skull* (Spielberg, 2008) is an archaeologist and he is also the tough hero. Indiana Jones fights bad guys and tackles deadly traps to win the prize and the girl. This physical ability of males can be used negatively in an aggressive and violent fashion to gain what they want. Their main targets for this violence are usually females and other males who do not fit into the typical aggressive masculine stereotype (Attebery, 2002; Cornea, 2007; Pearson, 2011; Seed, 2011). Attebery (2002) states:

Men, it turns out, belong to the sex that rapes and abuses, that rationalised as its own tendency to violence, that cannot clean up after itself, that whines

about any loss of prerogatives, and that consistently disparages women and any of its own members that are perceived to be womanish (p. 9).

In science fiction texts another male character stereotype is the intelligent male, the egghead (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Jones, 2003; Pearson, 2011; Seed, 2011). Males in science fiction texts have a long association of being linked to intelligence. The scientist or doctor or professor is a major character type in science fiction texts. In the view of Attebery (2002), “The scientific elite to which this hero aspires is represented by a second recurring character: the Professor” (p. 46). Males have always had the role of exploring and investigating anything that interests science. These males have superior intelligence to aid the development of humanity or some other race in space (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Seed, 2011). An example of an egghead in science fiction is Doctor Who. The Doctor is asked by Leela in episode three of *Doctor Who and the Face of Evil* (Roberts, 1977) if he is always right on everything. Doctor Who turns to Leela and says “Invariably!”

Male heroes in science fiction texts are developed as supermen (Attebery, 2002; Cornea, 2007; Pearson, 2011; Seed, 2011). The male intellectual person is given super strength and other physical abilities to become the superman. Attebery (2002) states that, “Perhaps the unpleasantness of this image of the spindly, egg-headed genius led to the eventual absorption of the super-intelligent superman into the category of psychic superman” (p. 64). This is the ultimate male (Attebery, 2002; Cornea, 2007; Seed, 2011). For example, Peter Parker in the film *Spiderman* (Raimi, 2002) is intelligent, nerdy and weak. A radioactive spider bites Peter Parker and he becomes super strong with spider abilities such as shooting webs from his wrists.

Females in science fiction texts

Science fiction texts have predominantly constructed females as secondary to the main male hero. It is a masculine prerogative to assign gender (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Pearson, 2011). Females are the objects of this gender confirmation. The female character is only there in the text to support the male hero and entertain the reader. Females are often represented in science fiction texts as compliant, weak, sensitive and submissive (Attebery, 2002; Cornea, 2007; Donnawerth, 2011; Gilbert & Taylor, 1991; Helford, 2000; Jones, 2003; McCaffrey, 1974; Merrick, 2003; Seed, 2011) and thus, “traditional feminine traits, such as passivity, gentleness, and emotionality” (Helford, 2000, p. 294).

Another major trait of the female character is that of beauty and of low intelligence. McCaffrey (1974) adds that female characters in science fiction texts are low in intelligence to make the male look smarter, including the male reader. The female character is constructed in these texts as an object of desire and to be protected. Science is too hard for a female mind to cope with. In representing female characters science fiction texts construct them as the prize to save, win and marry because of their physical attractiveness (Attebery, 2002; Cornea, 2007; Donnawerth, 2011; Helford, 2000; McCaffrey, 1974; Roberts, 2006, 2007, 2007; Seed, 2011). In the movie *Flash Gordon* (Hodges, 1980), Flash rescues Dale Arden, thus winning her and her love.

Science fiction genre theory has established that females are constructed as the other (Attebery, 2002; Cornea, 2007; Easterbrook, 2011; McCaffrey, 1974; Merrick, 2003; Seed, 2011). As McCaffrey (1974) points out that, “Not only was the female viewpoint unappreciated in most of the ‘20s, ‘30s; and ‘40s, but also women were generally relegated to the position of “things”” (p. 281). In this view females have no

status and no power. Science fiction texts have females as other, less than the male because they have no self. The male hero protects the other or females against any threat (Attebery, 2002; Cornea, 2007; Helford, 2000; Kuiper, 1988; Merrick, 2003; Seed, 2011). The traits of the regular masculine male, their aggression, intelligence and physical strength, construct the super male. However, if the traits of the female from science fiction texts as other are magnified, with their passiveness, weakness and submissiveness, they would barely exist (Attebery, 2002). Females are associated with the body rather than the mind. They have no mental existence in most science fiction texts (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; McCaffrey, 1974; Merrick, 2003; Pearson 2011). Thus, portraying females as other in science fiction texts leaves them with very little existence (Attebery, 2002; Cornea, 2007; Donnawerth, 2011; Kuiper, 2000; McCaffrey, 1974; Pearson 2011; Roberts, 2006; Seed, 2011). Catherine Byers (1938, as cited in Attebery, 2002) has argued that females should be constructed in different ways instead of the stereotypical traditional love/romantic and supportive female character. Stereotypical roles for females are as aliens, planets or spaceships (Attebery, 2002; Landon, 2002; Seed, 2011). In *Doctor Who and the Silurians* (Combe, 1970) Doctor Who calls his car Bessie.

Theorists of science fiction as a genre have recognised that some females are constructed as action heroes (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Donnawerth, 2011; Helford, 2000; Jones, 2003; Merrick, 2003; Seed, 2011). The examples of females as heroes are growing. Science fiction texts, especially print texts have a lot of female heroes but in film and television there are very few. Instead of the passive, submissive and weak female, these few female heroes are constructed as strong, aggressive and tough. Ripley in *Aliens* (Cameron, 1986) is a good example of the tough and hard female science fiction/action hero. Ripley fights and takes

command of a group of marine space soldiers to try and defeat the Alien monster.

Wonder Woman created in 1941 by William Marston in comic book form is also an excellent example of the super female. Females as super action figures in science fiction are accepted now as characters that exist in their own right. Attebery (2002) articulates that, “No longer is the female super being an absence multiplied by a void... She exists now as a SF trope alongside the alien, the robot, and the superman” (p. 104). Such female heroes are constructed as beautiful and sexually attractive, their major weapons against males. Even *Buffy: The Vampire Slayer* (Weldon, et al.; 1997) is blonde and very beautiful. Action for females may have increased in science fiction texts but the gendered constructions of females still plays a limiting role in their character development. Females often need a strong male character to help them in the end. *Wonder Woman* (Marston, 1941), for example, is highly sexualised, wearing tightly fitted skimpy outfits designed to fulfil male desires. So despite the strength of some of the female characters, it is male desires, which create and maintain the fetish of the sexy female action hero (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Donnawerth, 2011; Helford, 2000; Jones, 2003; Seed, 2011).

Science fiction and androgyny

Theorists in investigating gender in the genre of science fiction have suggested that androgyny can be portrayed to contest the gender problem (Attebery, 2002; Donnawerth, 2011; Fayad, 1997; Le Guin 1992; Merrick, 2003; Seed, 2011). Attebery (2002) states that, “The tool seized on by many feminist women and men was androgyny” (p. 129). Androgyny is, according to Heilbrun (1973, as cited in Attebery, 2002), where no sex or gender traits are or can be assigned to a person. Writers of science fiction texts in the 1960s began to examine and use androgyny as a

way to work on new alternatives over the gender problem. Feminist writers have been credited with advancing thoughts and ideas on this topic. It is not only that gender is not assigned but also perfect androgyny has no use of personal pronouns such as he/she and her/him. Language is thus used to resist gender and sex roles. Androgynist males and females can become either male or female depending on what and who they are or in what situation they find themselves in (Attebery, 2002; Donnawerth, 2011; Fayad, 1997; Le Guin 1992; Merrick, 2003; Seed, 2011). In the short science fiction text *The Hero of Coming of Age in Karhide* (Le Guinn, 2002) the persons, known as Gethenians, have no sex role or gender assigned to them until they come into kemmer. This can happen many times through the life of a Gethenian. Many of the Gethenians do not know what gender they will become until kemmer. They could be male at one time, then female the next. Theory about androgyny cautions that it is not the total solution to the gender problem as power and status resides mainly in the male. Therefore, trying to be male is the ultimate on the androgyny scale. Thus, denying that the female even exists results in a loss of power and self (Attebery, 2002; Fayad, 1997; Le Guin 1992; Merrick, 2003). *The Hero of Coming of Age in Karhide* (Le Guinn, 2002), Sov Thade Tage em Ereb wishes that at the first kemmer that they could be male.

Science fiction and utopias and dystopias

Science fiction writers use utopias and dystopias to explore gender (Attebery, 2002; Baccolini, 2000; Clute & Nicholls, 1993; Dehler, 2000; Donnawerth, 2000, 2011; Freedman, 2000; Hollinger, 2003; James, 2003; Murphy, 2011 a & b; Rogan, 2011; Seed, 2011; Wegner, 2008). Baccolini (2000) writes that, “In particular... feminist science fiction writers... have contributed to the creation of... utopian and

dystopian elements” (p. 13). The utopia is a place of complete balance, harmony and beauty. It is linked to natural places and to nature. Dystopias are places that show possible futures in a horrific way. They can be about how progress and technology and society have broken down. Science fiction texts use both utopias and dystopias to construct possible future or past places. This genre explores power relationships and alternatives (Attebery, 2002; Baccolini, 2000; Clute & Nicholls, 1993; Dehler, 2000; Donnawerth, 2000, 2011; Hollinger, 2003; James, 2003; Murphy, 2011 a & b; Rogan, 2011; Seed, 2011; Wegner, 2008). The science fiction text has been constructed using dystopias and utopias to investigate alternative groups that do not have power or a voice in normal society. Females are just one of the groups from society that have been represented in utopias and dystopias via science fiction texts. Single sex utopias are a major theme of writers of science fiction through the 1960s and 1970s. The writers have examined how both male and females can live in peace and harmony away from each other (Attebery, 2002; Baccolini, 2000; Clute & Nicholls, 1993; Dehler, 2000; Donnawerth, 2000, 2011; Hollinger, 2003; James, 2003; Murphy, 2011 a & b; Seed, 2011). *1984* by George Orwell (1949) is viewed as a futuristic dystopia. This dystopia is male dominated with a heavy, oppressive and aggressive masculine regime and voice through the unseen character of Big Brother. An example of a female utopia is visualised in the science fiction film *Queen of the Amazons* (Finney, 1947). The Amazons are all female and beautiful; they capture males to breed with and to have as slaves. Attebery (2002) points out that none of the single sex utopias or even dystopias work fully as the gender that is hidden or absent is not absent for long and the old power struggles are again re-established. For instance, in the *Queen of the Amazons* (Finney, 1947) a party of explorers, mainly men, cause conflict among the Amazons and their way of life. The Queen of the Amazons, Zita, even marries one of

the males by the name of Greg and decides to leave her jungle life and her throne for his masculine controlled life. However, both utopias and dystopias still have a place for the exploration of gender in science fiction texts as they can offer new spaces for hope, rebirth and change (Attebery, 2002; Baccolini, 2000; Dehler, 2000; Donnawerth, 2000, 2011; Freedman, 2000; Hollinger, 2003; James, 2003; Murphy, 2011a & b; Rogan, 2011; Seed, 2011; Wegner, 2008).

Science fiction and cyborgs

Cyborgs in science fiction texts are another way that writers and filmmakers have tried to overcome the gender issue (Attebery, 2002; Clute & Nicholls, 1993; Cornea, 2007, 2008; Donnawerth, 2011; Hollinger, 2003, 2011; Seed, 2011). Thus, “The important difference was that in these science fiction/action films the action hero or anti-hero was replaced with the part human/part machine cyborg” (Cornea, 2007, pp. 120-121). The cyborg is a melding of machine and organic. Machine parts are substituted for arms, legs, muscles and even organs. Skin is also replaced with metal. The word cyborg is a mixture of two other words, cybernetics and organism. This word is the creation of Manfred E. Clynes and Nathan S. Kline in 1960. Cyborgs are more than just machine and organic. They have come to represent the constant flow of information between non-organic and living flesh (Attebery, 2002; Cornea, 2008; Clute & Nicholls, 1993; Cornea, 2007; Donnawerth, 2011; Hollinger, 2011; Seed, 2011). Gender is usually not an issue as the cyborg has other ways to procreate. Male cyborgs have been constructed through the dominant masculine view and are aggressive, unemotional, very strong and powerful and not very intelligent. Cyborgs, through a male perspective dominate over lesser forms, such as females (Clute & Nicholls, 1993; Cornea, 2007; Cranny-Francis, 2000; Gough, 2000; Hollinger, 2011;

Kakoudaki, 2000; Seed, 2011). One early example on television of the cyborg male is from *Doctor Who and the Tomb of the Cybermen* (1965). Cybermen are totally metallic and hydraulic monsters with little or no organic life left within them. They are unthinking and unemotional killing machines. In this story the doctor is trying to save an expedition of archaeologists from the Cybermen. In one scene one of the expedition's party is shown as already starting to become a Cyberman. Cyborgs also have been constructed in female form. The science fiction series *Caprica* (Dahl et. al., 2009) is about the rise of the Cylon cyborgs before they conquer the humans on a distant planet called Caprica. One of the main characters Zoe Greystone is one of the first of the new Cylon cyborgs who can change from the machine into human form. Zoe Greystone is presented in human form as a very sexy female and she uses her sexuality to lure males into giving her information. In a more recent version of the cyborg Cameron in the *Terminator-The Sarah Connor Chronicles* (Beesley, et. al., 2008) series she can still perform mental and physical functions. Cyborgs are still being used within science fiction texts. The use of non-gendered cyborgs opens a greater range of new alternatives for writing and viewing science fiction texts. Cyborgs could lead to the destruction of the male/female dualism that has plagued science fiction texts and other genres for decades (Cornea, 2007, 2008; Cranny-Francis, 2000; Donnawerth, 2011; Gough, 2000; Hollinger, 2003, 2011; Kakoudaki, 2000; Seed, 2011).

Science fiction and cyberspace

Research into science fiction texts has viewed cyberspace texts as an increasing new way to deal with gender (Bould, 2008; Cornea, 2007; Deery, 2000; Foster, 2011; Latham, 2008; Seed, 2011). The mind not the body is the major focus of

cyberspace or cyberpunk. Cyberspace and cyberpunk texts are more about exploring identity and self than being interested in cosmic marvels. Cyberspace and cyberpunk use technological advances like the internet and virtual reality to write and visualise the places where science fiction texts are constructed. These new worlds are futuristic dystopias, which have survived some natural or human type disaster. The main characters, especially the heroes, may use drugs to enter this future place and be part cyborg or robot (Bould, 2008; Clute & Nicholls, 1993; Cornea, 2007; Deery, 2000; Latham, 2008; Seed, 2011). The human or corporal body is opposed to the virtual reality body. Virtual bodies are not fully made of flesh but have artificial bodies or even are alien. If the corporal body dies in cyberspace then it is trapped forever along with the virtual. Gender identity may be exchanged, changed or non-existent. In the cyberspace and cyberpunk texts the exchange of information is the most crucial thing. Humans, cyborgs or artificial intelligences are all vital to keeping this information flowing. Films, video and computer games, novels online and in print, virtual reality games and online exchanges are the major texts that science fiction cyberspace and cyberpunk creators use. Female writers are few, but have a great impact on these styles of science fiction (Bould, 2008; Chilcoat, 2004; Clute & Nicholls, 1993; Deery, 2000; Gough, 2000; Haslam, 2005; Foster, 2011; Latham, 2008; Seed, 2011). Deery states that, “Women writers, a small but influential science fiction constituency, recognize the transforming power of these new technologies” (Deery, 2000, p. 87). *The Matrix* (The Wachowski Brothers, 1997) is a prime example of mixture of reality and virtuality.

Science fiction and feminist alternatives

In science fiction texts feminist viewpoints have become a major way of constructing gender alternatives (Attebery, 2002; Barr, 2000, 2008; Clute & Nicholls, 1993; Cornea, 2007; Donnawerth, 2011; Freedman, 2000; Hollinger, 1999, 2003; Jones, 2011; Landon 2002; Seed, 2011; Wolmark, 2008). Even though female writers have influenced science fiction texts especially since the 1970s, there has been very little attempt to challenge the patriarchal and masculine domination of the genre. Anne McCaffrey (1974) recalls how Editor John Campbell suggested to her that the female should be tied to housework and should leave the idea of exploring and conquering to the male. These visions of what females truly should be allows for very few female heroes who act alone and powerfully. The feminist writers of the 1960s and 1970s set about to challenge the masculine domination as a priority for their writing (Attebery, 2002; Barr, 2000, 2008; Clute & Nicholls, 1993; Cornea, 2007; Hollinger, 2003; Jones, 2011; Landon 2002; Seed, 2011; Wolmark, 2008). Feminist and other marginalised groups, such as Afro-Americans, have led the way in the establishment of alternative ways of constructing groups in texts that have been silenced by the hegemonic order, which is masculine and white. Gender is a major focus of the movement to bring about alternatives that challenge and transform society especially the stereotyped roles that females have in texts (Attebery, 2002; Barr, 2008; Clute & Nicholls, 1993; Cornea, 2007; Donnawerth, 2011; Freedman, 2000; Helford, 2000; Hollinger, 1999, 2003; Jones, 2011; Landon 2002; Seed, 2011; Wolmark, 2008). As Helford (2000) states, “These young women... fight against... patriarchies... to articulate selves full of “choice,” promise, and various kinds of success” (pp. 291-292). Ursula K. Le Guin in her set of short stories *The Birthday of*

the World (2002) sets out to explore the different ways females as a gender can challenge traditional views of femininity.

Science fiction and poststructuralist theory

Poststructuralist theory has, and continues to lead new perspectives on alternative positions on gender in science fiction texts (Attebery, 2002; Cornea, 2007; Cortiel, 2008; Donnawerth, 2011; Hollinger, 1999; Luckhurst, 2008; Seed, 2011; Williams, 2011). Poststructuralist theory questions the existence of universal truths. Poststructuralist theory is about allowing other meanings or alternatives to circulate through society and texts. Taking this perspective, texts must be deconstructed and reconstructed to investigate power relationships and meanings (Clegg, 2006; Gilbert & Taylor, 1991; Hiller, 1998; Hiller & Johnson, 2007; Knobel & Healy, 1998; Lather, 1991; Misson, 2004b; Morgan, 2007; Seed, 2011; Williams, 2011). Attebery (2002) points out that science fiction and poststructuralist theory:

concern themselves with ways of knowing. SF has generally upheld the notion of a fully comprehensible universe, while postmodernism seems to deny the possibility of objective truths... One way they manage to hold this middle ground is by directing attention to the gender-marked body as a basis of knowledge and judgement. (pp. 151-152)

Feminist writers and others in science fiction texts have used poststructuralist theory to investigate alternatives to current subjectivities and identities. They view such alternatives as a way to bring about a society more accepting not just of the dominant masculine view of gender, but many alternative views of gender (Attebery, 2002; Cornea, 2007; Donnawerth, 2011; Hollinger, 1999; Seed, 2011; Williams, 2011). An example of a poststructural film that deals with subjectivity and gender is

Blade Runner (Scott, 1982). Rachel is a cyborg who has had memories of someone else implanted into her mind. Thus, Rachel not only questions her own personal history, but herself and her gender. Subjectivity in this film is questioned and alternative meanings are constructed (Attebery, 2002; Cornea, 2007; Seed, 2011).

Science fiction texts in this research

This research uses science fiction as a way for students to question and view how gender is constructed in texts. It is important that both male and female students are encouraged to question and investigate gender through all genres or styles of texts (Gilbert & Taylor, 1991; Hiller & Johnson, 2007; Wohlwend, 2009a). Science fiction has been viewed as a male or masculine genre. It is males who read the genre in the main. In the texts males dominate as heroes (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Helford, 2000; Landon, 2000; Seed, 2011). This is slowly changing (Attebery, 2002; Cranny-Francis, 2000; Seed, 2011) Thus, science fiction as a genre is ideal for students to use in the classroom to deconstruct gender (Gilbert & Taylor, 1991; Wohlwend, 2009a).

Conclusion

This literature review discussed the social construction of gender through popular cultural and science fiction texts. It explored gender and genre. It outlined the major views concerning the dominant features of science fiction texts and the gendered roles found in that genre.

In the next chapter critical literacy as pedagogical theory is explored and transformative analysis as a method is explained.

THE MIRROR KEEPER

CLAIR GREGSONSON WAS A TOP STUDENT AT WEATHERBORN HIGH. SHE WAS VERY SMART, VERY ATTRACTIVE AND HAD LOADS OF FRIENDS. SHE WAS FRIENDLY TO ALL THE TEACHERS (INCLUDING THE GRUMPY ONES) AND THE VISITORS TO THE SCHOOL. THE OTHER DAY MISS JONES (THE MATHS TEACHER) WAS CARRYING A HEAVY BOX OF EXAMS READY TO BE MARKED, AND OF COURSE CLAIR JUMPED UP AND HELPED HER UP THE STAIRS TO HER OFFICE. BUT CLAIR NEVER GUESSED THAT HER EXAM WAS ON THE TOP OF THE STACK. BUT THE WORST PART WAS THAT SHE HADN'T WRITTEN HER NAME ON IT. SHE GRABBED THE PENCIL OUT OF HER POCKET AND WHEN SHE WAS ABOUT TO WRITE ON THE PAPER MISS JONES SAW HER AND GOT REALLY ANGRY.

"CLAIR!" SHE SCREAMED, "I NEVER WOULD HAVE EXPECTED YOU TO CHEAT!"

"NO MA'AM, I NEVER WOULD DO SUCH A THING. IT'S JUST THAT THAT'S MY EXAM PAPER AND..."

"NO EXCUSES!" INTERRUPTED MISS JONES. "YOU ARE GOING STRAIGHT TO DETENTION!"

DETENTION! CLAIR NEVER HAD DETENTION BEFORE AND NEVER WOULD HAVE GUESSED THAT SHE WOULD BE DOING IT. HEARTBROKEN CLAIR SLUMPED IN THE CHAIR THAT MISS JONES HAD GIVEN HER. THEN MISS JONES LEFT HER IN THE QUIET ROOM. NOBODY WAS IN THERE, ONLY CLAIR. EVERY NOW AND THEN SHE WOULD HEAR KIDS PLAYING OUTSIDE AND HAVING A BALL.

(STUDENTS' VERSION 1 SCIENCE FICTION TEXTS, 2011, APPENDIX A, P. 282)

Chapter 3

Pedagogy

Introduction

This chapter, the second part of the literature review, argues for the importance of critical literacy pedagogy in English classrooms. It also argues for the use of a transformative approach to critical literacy pedagogy using the work of Rowan (2001). In this case the research analyses gender differences with the view to opening up alternative gender positions. The research, which was conducted in one secondary Grade 9 English classroom, explored the construction of gender by students through an analysis of their written science fiction narrative texts.

Critical Literacy Pedagogy

This section of the thesis examines critical literacy pedagogy. It explores the importance of critical literacy pedagogy in relation to students and teachers.

This thesis views critical literacy pedagogy as a socio-cultural teaching practice (Hagood, 2002; Keddie, 2008; Knobel & Healy, 1998; Kress, 1985, 2006; Lalik & Oliver, 2007; Lankshear, 1994; Lingard & Keddie, 2013; Luke, 1999; Luke & Dooley, 2011; Luke & Freebody, 1997a; Wohlgend, 2009a, 2010, 2012). Thus, Knobel and Healy (1998) write, “critical literacy is grounded in socio-cultural theories” (p. 8). The critical literacy approaches that are used by teachers are many and varied (Howie, 2008; Luke, 1999; Lankshear, 1994; Luke & Dooley, 2011; Luke & Freebody, 1997a; Morgan, 2004) and are linked to other approaches, for example, critical language awareness and juxtaposing texts (Fairclough, 2009; Luke, 1999; Morgan, 2004). Critical literacy examines how individuals and groups interact through and with texts. Texts can be written, verbal, gestural, visual and/or

multimedia (Kress, 1985, 2000, 2006; Lankshear, 1994; Luke, 1998; Rogers et al., 2005), for example, power point and blog sites. Critical literacy pedagogy is underpinned by the theory that texts construct subjectivities, power relations and discourses that position and control individuals (Gilbert & Taylor, 1991; Hagood, 2002; Keddie, 2008; Lankshear, 1994; Lingard & Keddie, 2013; Luke, 1998, 1999; Luke & Dooley, 2011; Luke & Freebody, 1997a; Morgan, 1996, 2004; Morgan & Misson, 2005).

Discourses and discursive practices are understood as the medium through which ideology is brought into material effect. Language is understood as the medium through which these meanings are solidified and circulated. This thesis defines discourse as a specific use of language that gives meaning to an organisation of society and individuals through ideology (Davies, 2003; Gee, 2003; Hiller, 1998; Kress, 1985; Luke, 1999; Rowan, 2012a; Weedon, 1997). Therefore, “discourse has been defined as language use as social practice. That is, discourse moves back and forth between reflecting and constructing the social world” (Rogers et al., 2005, p. 5).

Discourses are constitutive and construct individual subjectivities (Gee, 1997; Kress, 1985; Luke, 1999; Rogers et al., 2005). The discourses are produced and reproduced in a society through texts. Discourse theory is closely linked with critical literacy in that critical literacy practices aim to deconstruct the discourses, which construct the social practices and inform subjectivity (Gilbert & Taylor, 1991; Hagood, 2002; Keddie, 2008; Lankshear, 1994; Luke, 1999; Luke & Dooley, 2011; Luke & Freebody, 1997a; Morgan, 1996, 2004; Morgan & Misson, 2005; Wohlwend, 2012). Critical literacy is summed up in the following quotation by Morgan and Misson (2005) who state that, “Critical literacy is a particular kind of teaching

practice that aims to help students see the inherently social nature of language and the ways in which texts are positioning them ideologically” (p. 18).

Critical literacy and poststructuralist theory

In recent research critical literacy pedagogy has been linked to poststructuralist theories and thus, “Many teachers of English/literacy have used poststructuralist theory to inform their teaching from a critical literacy perspective” (Hiller & Johnson, 2007, p. 74). Poststructuralist theory views meanings as multiple rather than singular and fixed, as culturally produced rather than fixed in the text, and as produced by readers rather than residing in the text. Readers can learn to become resistant to a simple acceptance of the discourses encoded in texts and learn to question and disrupt dominant readings of the text. This is a difficult process, particularly with popular cultural texts that invite closure and therefore a resolution or an ending (Clegg, 2006; Cranny-Francis, 1994; Gilbert & Taylor, 1991; Hiller, 1998; Hiller & Johnson, 2007; Keddie, 2008; Lingard & Keddie, 2013; Knobel & Healy, 1998; Misson, 2004b; Morgan, 1996, 2007). The reader can be encouraged to critically deconstruct the text in order to examine the process of its production, which are not the individual intentions of the author. Deconstruction examines the plurality and partiality of the text, encourages the reader to open the text to the possibility of multiple meanings and to interrogate it for the implicit discourses that it contains. Critical literacy pedagogical practices suggest that with poststructuralist theory students can be positioned to question texts and the meanings the texts produce. They can take action to achieve social justice, to develop the critical capacity to challenge and transform existing social and political forms and to take emancipatory action (Bickman, 2009; Clegg, 2006; Gilbert & Taylor, 1991; Hiller, 1998; Hiller &

Johnson, 2007; Keddie, 2008; Lingard & Keddie, 2013; Lankshear, 1994; Lather, 1991; Luke, 1999; Morgan, 1996, 2004; Wohlwend, 2012). Knobel and Healy (1998) point out that:

Post-structural approaches to critical literacy in the classroom are concerned usually with analysing the ways in which a person's or a character's 'subjectivities'... are represented in texts in ways that are constraining, liberating, 'silencing', or empowering, and so on. (p. 6)

Critical literacy and discourses

Critical literacy theories support the poststructuralist (Davies, 2003; Misson, 2004; Weedon, 1997) view that all texts are constructed through discourses. If the discourses of a text are taken up uncritically they can position people to think, behave or feel in certain ways (Bansal, Davies, Laws & Linnell, 2009; Hagood, 2002; Keddie, 2008; Knobel & Healy, 1998; Kress, 2006; Lankshear, 1994; Luke, 1998, 1999; Luke & Dooley, 2011; Luke & Freebody, 1997a; Morgan, 1996, 2004; Watson, 2004; Wohlwend, 2012). As Knobel and Healy (1998) point out:

it is important to be able to identify ideologies operating in texts... in order to be as aware as possible of what we are 'buying into' when we read a text and agree with or accept what the author is saying (and how it is being said) without question. (p. 7)

According to this view texts are constructed through discourses. Over time, discourses can come to be seen as natural, neutral and value-free. Therefore, individuals and groups may take up such discourses without understanding how they affect them in terms of power relations. Critical literacy pedagogy has the explicit intention to analyse the discourses within texts so that people can deconstruct them

and make connections to their lives (Bansel, Davies, Laws & Linnell, 2009; Gee, 1997; Hagood, 2002; Keddie, 2008; Kress, 2006; Lankshear, 1994; Luke, 1998, 1999; Luke & Dooley, 2011; Luke & Freebody, 1997a & b; Morgan, 1996, 2004, 2007; Rogers et al., 2005; Watson, 2004; Wohlgend, 2012). In the words of Luke and Freebody (1997b), “Critical literacy practices include an awareness of how, why, and in whose interest particular texts might work” (p. 218).

Critical literacy and power relationships

Critical literacy is informed by the view that discourses create power relationships. Power relationships control individuals and groups. Critical literacy is about questioning how power relations are formed and in whose interest power is held or not (Bansel, Davies, Laws & Linnell, 2009; Davies, 2003; Gilbert & Taylor 1991; Hagood, 2002; Keddie, 2006b, 2008, 2009; Lankshear, 1994; Lingard & Keddie, 2013; Luke, 1998, 1999; Morgan, 1996, 2004). Kress (2006) writes that, “This is a crucial issue; it is about power, and about whose power is to carry the day, and for whose purposes” (p. 38).

According to critical literacy pedagogy, power relations help individuals and groups to gain and control society's resources. Examples of a society's resources are health, wealth and education and thus literacy (Comber & Reid, 2006). The dominant groups in a society have access to many of these resources. These dominant groups limit other group's admission to those resources. In this view critical literacy is used to question why some groups and individuals have access to social resources while others do not (Comber & Reid, 2006; Hagood, 2002; Keddie, 2008; Lingard & Keddie, 2013; Luke, 1999; Luke & Dooley, 2011; Luke & Freebody, 1997a & b; Morgan, 1996, 2004; Wohlgend, 2009a).

Critical literacy and institutions

Critical literacy, according to research, examines institutions for issues of ideology and power. Institutions are prime centres for the distribution of the resources in a society. Critical literacy questions not only how the distribution of resources from such sites are made and controlled. It also questions how these resources within the institutions construct power relations that lead to the creation and sustaining of such institutions (Gilbert & Taylor 1991; Hagood, 2002; Keddie, 2008; Lingard & Keddie, 2013; Knobel & Healy, 1998; Kress, 1995, 2000, 2006; Lankshear, 1994; Luke, 1998, 1999; Luke & Freebody, 1997a; Morgan, 1996, 2004). Luke and Freebody (1997a) articulate that, “Institutions... gatekeep, distribute, and transmit differential kinds and levels of literacy for purposes both of governmentality and hegemony, authority and authorization” (p. 4). Critical literacy teachers and researchers have an avid interest in major sites of education, for example, schools and in classrooms. Research has constantly called for critical pedagogies to be used to analyse the interactions within schools and the power relations, which are created and sustained in schools and in classrooms (Comber, 2005; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Hurrell, 2001; Keddie, 2008, 2009; Keddie, Mills & Mills, 2008; Kress, 2000, 2006; Lankshear, 1994; Lingard & Keddie, 2013; Morgan, 1996, 2004).

Critical literacy and language resources

Language and literacy are resources that schools as institutions control, distribute and use. Teachers in schools follow society's views and rules on what can be taught, who can be taught and how (Comber, 1997, 1998; Gilbert & Taylor 1991; Knobel & Healy, 1998; Lalik & Oliver, 2007; Lankshear, 1994; Luke & Freebody, 1997b; Morgan, 1996, 2004; Rowan, 2012a & b; Smith, 2004). Language and literacy

practices also set up power relations and mark students in ways that maintain such relationships for life. For example, a teacher using language in a sexist way can label female students as ‘girls’ attaching to them a demeaning and limited power position. Researchers have suggested that the word ‘girls’ suggests positions of subordination (Davies, 2003; Gilbert & Taylor, 1991; Hiller & Johnson, 2007). Critical literacy is interested in how language and literacy learning practices shape and control students’ lives. As Lankshear (1994) states, “Developing critical readers and writers of texts has, then, necessarily to do in part with enabling them to detect and handle the inherently ideological dimension of literacy, and the role of literacy in enactments or productions of power” (p. 11). Students can be encouraged to deconstruct such language for how it positions them in terms of power and can work to shift. They change these positions to achieve a more equitable position (Comber, 1997, 1998; Comber & Reid, 2006; Gilbert & Taylor 1991; Hagood, 2002; Keddie, 2006b; Knobel & Healy, 1998; Lalik & Oliver, 2007; Lankshear, 1994; Luke & Freebody, 1997b; Morgan, 1996, 2004; Smith, 2004).

Critical literacy and texts

Critical literacy views texts as bound by the rules of language and are constructed through the social practices of a society. They offer what a society affirms. Thus, “critical literacy approaches to language education assumes that meanings of words and texts... cannot be separated from the cultural and social practices in which – and by which – they are constructed” (Knobel & Healy, 1998, p. 2). Texts construct partial views of the world and how to live in it. In this way texts show a version of reality. Readers construct meanings through language from texts and take up the versions that texts offer (Hagood, 2002; Keddie, 2008; Knobel &

Healy, 1998; Kress, 2006; Lankshear, 1994; Luke, 1998, 1999; Luke & Dooley, 2011; Luke & Freebody, 1997b; Misson, 2004c; Misson & Morgan, 2005; Morgan 1996, 2004, 2007; Rogers et al., 2005; Wohlwend, 2010, 2012).

Critical literacy pedagogy is interested in exploring texts because they inevitably hold biases or fabrications, not necessarily malicious or misleading (Misson & Morgan, 2005; Morgan 1996, 2004). However, any text can limit the positions readers can take up or reject because it constructs a particular version of reality. Critical literacy pedagogy analyses the positions or versions that are offered in texts in order to consciously accept or reject them (Gilbert, 1995; Gilbert & Taylor, 1991; Hagood, 2002; Keddie, 2008; Kress, 2006; Lankshear, 1994; Luke & Dooley, 2011; Morgan 1996, 2004; Misson & Morgan, 2005).

Critical literacy analyses texts for their gaps or silences. Gaps and silences are those voices unheard and those silent or unspoken messages because they are not part of the established dominant social order. Researchers of critical approaches to teaching are interested in the unheard voices and why they are left out. Luke and Freebody (1997a) point out that, “At the same time ... debates about what people should read and write persist, having been refocused in the 1990s on the speaking rights of marginalized ... groups” (p. 7). A most important aspect of critical literacy pedagogy is to make transparent those voices that are not privileged and those positions that are marginalised and excluded (Christian-Smith, 1997; Gilbert, 1997; Gilbert & Taylor, 1991; Hagood, 2002; Keddie, 2008; Lankshear, 1994; Luke, 1998, 1999; Luke & Dooley, 2011; Morgan 1996, 2004).

Critical literacy and disadvantaged groups

Critical literacy pedagogy thus examines those groups and individuals who are marginalised or are disadvantaged by the dominant social group in a society because of issues of difference. These individuals or groups who are disadvantaged or different rarely have access to a fair or equal say about how society is operated (Gilbert & Taylor, 1991; Lingard & Keddie, 2013; Luke, 1999; Luke & Dooley, 2011; Morgan 1996, 2004; Rowan, 2001). They are denied access to all the resources of the society. In contemporary society those who are disadvantaged are excluded or marginalised on the basis of issues such as low economic status, ethnicity, gender, sexuality, age and disability, for example. Critical literacy is interested in, “Those who have been positioned as ‘different’ (not the ‘same’ as ‘us’) include groups marked according to race, ethnicity and culture, class, gender and sexuality, disability, age, geography and so on” (Morgan, 2004, p. 105). Critical literacy questions why such groups are termed different (Bansel, Davies, Laws & Linnell, 2009; Comber & Reid, 2006; Doecke, Howie & Sawyer, 2006; Gilbert, 1997; Gilbert & Taylor, 1991; Hagood, 2002; Keddie, 2008; Kennedy, 2009; Knobel & Healy, 1998; Lankshear, 1994; Lingard & Keddie, 2013; Luke, 1999; Luke & Dooley, 2011; Morgan 1996, 2004; Rowan, 2001).

Critical literacy pedagogy supports the aim that difference should be accepted and celebrated in society. All marginalised groups should have the potential to have equal access to the resources available in society. Critical literacy pedagogy explores the acceptance of difference, how the celebration of difference can be achieved and how marginalised voices can have an equal say in society (Bird Claiborne, et. al, 2009; Comber & Reid, 2006; Gilbert & Taylor, 1991; Hagood, 2002; Hernandez-Sheets, 2009; Keddie, 2006a & b; Keddie, Mills & Mills, 2008; Knobel & Healy,

1998; Lankshear, 1994; Lingard & Keddie, 2013; Luke & Dooley, 2011; Morgan 1996, 2004; Rowan, 2001).

Critical literacy and social justice issues

Research on critical literacy pedagogy focuses on the analysis of social justice issues. Equality and equity for all disadvantaged individuals in society is a major concern for critical literacy pedagogy. The ideal of equity suggests the potential for all to have access and advantage to the resources in society. Equality in society does not only mean to be treated fairly, which means having every person on the same level or status, it means more than this. It means that everyone has the human right to be treated equitably. Critical literacy examines equality in terms of power relationships. Power relationships control and maintain social practices within the society that disadvantage individuals and groups. These power relations are set up by the dominant group within a society that lead to unequal positions in society. Critical literacy questions such power relations and how they affect people in order to challenge them (Bansel, Davies, Laws & Linnell, 2009; Comber & Reid, 2006; Doecke, Howie & Sawyer, 2006; Fairclough, 1998; Farias, 2005; Freire, 1998; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Howie, 2008; Keddie, 2006a & b, 2008, 2009; Knobel & Healy, 1998; Lankshear, 1994; Lingard & Keddie, 2013; Luke & Freebody, 1997b; Morgan, 1996, 2004; Rowan, 2001).

An ideal of critical literacy is for all individuals to have access to power in society. Critical literacy pedagogy probes social justice issues like gender equality to bring about a socially equitable and equal community. Thus, it aims for a just society in terms of gender and other issues of inequality and inequity (Bansel, Davies, Laws

& Linnell, 2009; Comber & Reid, 2006; Doecke, Howie & Sawyer, 2006; Fairclough, 1998; Farias, 2005; Freire, 1998; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Howie, 2008; Keddie, 2006a & b, 2008, 2009; Knobel & Healy, 1998; Lankshear, 1994; Lingard & Keddie, 2013; Luke & Freebody, 1997b; Morgan, 1996, 2004; Rowan, 2001). Critical literacy “is broadly one of social justice. It tries to redress the inequalities between groups of people in our society – inequalities which bring with them inequities, forms of injustice” (Morgan, 2004, p. 105).

Critical literacy: Deconstructing texts and transformation

Critical literacy pedagogy is not only about deconstructing texts or remaking or renewing texts. The recreation of texts through critical literacy pedagogy may lead to the construction of new positions for people to take up. This reconstruction of roles and stereotypes within society offers transformative possibilities. Transformation in this context means to challenge and change the dominant discourses and power relations in current society in order to provide society with a greater range of discourses and roles than those currently accepted. Discourse theory, as it informs critical literacy pedagogy, has the intention to encourage a wider range of discursive positions to be introduced to students with the view that they can be taken up or rejected. Choice, particularly informed choice, will help bring about transformation and new possibilities for society. A society that is based on the principles of equity and empowerment means a greater range of choice and control over what and who one is thought to be (Brown, Charles, Doecke & Kostogriz, 2004; Bird Claiborne, et. al., 2009; Edelsky, 1991; Fairclough, 1999; Farias, 2005; Freire, 1998; Gilbert & Taylor 1991; Hagood, 2002; Hiller & Johnson, 2007; Howie, 2008; Keddie, 2006b, 2008; Keddie, Mills & Mills, 2008; Knobel & Healy, 1998; Lalik & Oliver, 2007;

Luke & Dooley, 2011; Luke & Freebody, 1997a; Morgan, 1996, 2004; Rowan, 2012b).

Critical literacy theorists view possibilities of transformation through the deconstruction and reconstruction of texts. They question all new versions as well as the old in an effort to explore in what ways such versions may be transformative. Therefore, critical literacy pedagogy supports the view that transformation of current social roles is a necessary aim for education and for society. Students can be encouraged to critically deconstruct all kinds of texts – print, oral and visual – for possibilities of transformation (Brown, et. al., 2004; Bird Claiborne, et. al., 2009; Brueggeman & Modellmog 2002; Comber & Reid, 2006; Fairclough, 1999; Farias, 2005; Gilbert & Taylor 1991; Hagood, 2002; Hiller & Johnson, 2007; Keddie, 2006b, 2008; Keddie, Mills & Mills, 2008; Knobel & Healy, 1998; Lalik & Oliver, 2007; Lankshear, 1994; Morgan, 1996, 2004). As Hiller and Johnson (2007) write, “Critical literacy pedagogical discourses look closely at classroom practices and focus not only on print text, but also on verbal interactions, presences, absences, values, beliefs and the possibilities of transformation” (p. 75).

Critical literacy and students

Critical literacy research, in fact most research on literacy, states that students have their own knowledges and systems of reading which they bring to school and to their understanding of texts. Students need to be allowed to explore texts using their own knowledges as well as the knowledge of the teacher. Critical literacy pedagogy allows students to question the texts they read and construct (Brueggeman & Modellmog 2002; Comber, 1997, 1998; Comber & Reid, 2006; Gilbert & Taylor 1991; Hagood, 2002; Keddie, 2008, 2009; Lalik & Oliver, 2007; Lankshear, 1994;

Lingard & Keddie, 2013; Luke & Freebody, 1997a; Misson, 2003a, 2003b; Morgan, 1996, 2004; Rowan, 2001; Threadgold, 1997, 2000; Wohlwend, 2009a, 2010).

Researchers of critical literacy pedagogy maintain that students are encouraged to be resistant and not compliant readers, viewers and creators of texts (Comber & Reid, 2006; Gilbert & Taylor 1991; Hiller, 1998; Howie, 2008; Keddie, 2008, 2009; Knobel & Healy, 1998; Lalik & Oliver, 2007; Lankshear, 1994; Luke & Freebody, 1997b; Misson & Morgan, 2005; Morgan, 1996, 2004, 2007; Rowan, 2012b; Threadgold, 1997, 2000; Wohlwend, 2009a). A critical deconstruction does not imply that all criticism is negative and that the aesthetic values of texts are ignored. It encourages the kinds of interactions with texts, which acknowledge that all texts position readers to read in certain ways. Critical pedagogy encourages students in their interactions with texts to understand that they can agree to take up the discourses that the text offers or reject them or a combination of both. If an individual accepts the discourse unquestionably then that reader is a compliant reader. They then may reproduce such a discourse within their own lives and the power relations attached to it. Critical literacy pedagogies aim for students to learn to resist the discourse offered by the text, to question it and consciously accept or reject it. Critical literacy pedagogy aims for the student to become resistant when they question the text and what it offers. Students also interrogate their acceptance of the power relations or discourse. However, as Morgan (2007) points out, many readers are already negatively resistant to many contemporary texts, especially if the texts do not relate to their own lives. Such readings are not necessarily a critically resistant one. Rather, this reading position is one, which accepts the meanings of the texts as true, but not the ones they like or agree with. It might be that they do not like homosexuality and respond to versions of homosexuality in texts by saying that all homosexuals should

be killed. This is a compliant reading of many texts. It is important that students learn how to deconstruct compliant readings to see how such readings manipulate themselves and others. The teacher's role through critical literacy pedagogy is to encourage the students to deconstruct the compliant reading of the text and move to resistant readings. Misson and Morgan (2005) articulate that this is “why critical literacy tries to head off students at the pass before they’re experienced such potentially corrupting pleasure, why it encourages a resistant reading, a reading ‘against’ the grain of the text” (p. 22). The texts students read can be enjoyed for their aesthetic value. At the same time they can resist the discourses, which do not endorse and support issues of equity and equality (Comber & Reid, 2006; Gilbert & Taylor 1991; Hiller, 1998; Howie, 2008; Keddie, 2008, 2009; Knobel & Healy, 1998; Lalik & Oliver, 2007; Lankshear, 1994; Luke & Freebody, 1997b; Misson & Morgan, 2005; Morgan, 1996, 2004, 2007; Threadgold, 1997, 2000; Wohlwend, 2009a).

According to research, critical literacy pedagogy also leads to improvements in students’ writing, thinking and reading skills. For example, critical literacy develops further critical thinking skills. Students are encouraged to improve their skills so that their ideas can be communicated in correct grammatical forms (Morgan, 1996). Teachers using critical literacy pedagogy also aim to improve their students’ skills through strategies such as the explicit teaching of forms of genre, grammar and, where necessary, phonics to achieve the best outcomes for their students (Apple, 1996; Doecke, Howie & Sawyer, 2006; Hiller & Johnson, 2007; Keddie, 2008; Knobel & Healy, 1998; Luke & Dooley, 2011; Morgan, 1996, 2004; Sawyer, 2006; Threadgold, 1997, 2000; Watson, 2004). As Morgan (1996) states:

Indeed, critical literacy teachers argue that students have a basic entitlement to a different kind of teaching practice – a critical literacy practice... In

addition, skills you are concerned about will become important if students are to communicate their views effectively and engage with others. (p.41)

Critical literacy, gender and students

The representation of gender is an important area for critical literacy. It suggests that individuals, especially students, should examine and question how gender is constructed in texts of all kinds, print, oral and visual (Brueggeman & Modellmog 2002; Comber & Reid, 2006; Davies & Saltmarsh, 2007; Gilbert, 1995, 1997; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Keddie, 2008, 2009; Keddie, Mills & Mills, 2008; Lalik & Oliver, 2007; Lingard & Keddie, 2013; Threadgold, 1997, 2000; Wohlwend, 2009a). Research suggests that young males and females need to be aware of how texts and commodities, which includes products that people produce or buy, for example clothes and cosmetics, place them in the world and construct their gendered subjectivities (Gilbert, 1995, 1997; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Hurrell, 2001; Lalik & Oliver, 2007; Wohlwend, 2009a).

Much of the research on critical literacy pedagogy states that gender, as a major issue of social inequity, is socially constructed. Toys and games have gender stereotypical discourses endorsing them. Critical pedagogies allow students to deconstruct such gender representations (Brueggeman & Modellmog 2002; Davies & Saltmarsh, 2007; Gilbert, 1995, 1997; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Hurrell, 2001; Keddie, 2008, 2009; Lalik, & Oliver, 2007; Luke & Dooley, 2011; Threadgold, 1997, 2000; Wohlwend, 2009a).

Critical literacy research analyses the impact of gender stereotypes in texts and how students are positioned to take them up (Brueggeman & Modellmog 2002; Davies & Saltmarsh, 2007; Gilbert, 1995, 1997; Gilbert & Taylor 1991; Hiller &

Johnson, 2007; Keddie, 2008, 2009; Lalik, & Oliver, 2007; Lingard & Keddie, 2013; Wohlgend, 2009a). Female characters are usually represented as submissive and powerless, while males are represented as dominant and powerful and thus, “The discourse of emphasised femininity endorsed compliance, silence, passivity... It places the girls in a very powerless position... and... girls were dominated by the boys through power and authority” (Hiller & Johnson, 2007, p. 79). Girls need to question the stereotypes and realise the opportunities available to them in order to enable them to see that there are more powerful roles in society for them. In a critical literacy pedagogy, female students are encouraged to move towards the construction of a more socially just society (Brueggeman & Modellmog 2002; Davies & Saltmarsh, 2007; Gilbert, 1995, 1997; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Keddie, 2008, 2009; Lalik, & Oliver, 2007; Lingard & Keddie, 2013; Wohlgend, 2009a).

Critical literacy pedagogy must be implemented in schools to allow unequal representations of gender to be questioned and transformed. In the long term both male and female students will benefit from using critical literacy analysis of gender representations (Brueggeman & Modellmog 2002; Comber & Reid, 2006; Davies & Saltmarsh, 2007; Gilbert, 1995, 1997; Gilbert & Taylor 1991; Hurrell, 2001; Keddie, 2006a & b, 2008, 2009; Keddie, Mills & Mills, 2008; Lalik & Oliver, 2007; Lingard & Keddie, 2013; Threadgold, 1997, 2000; Wohlgend, 2009a). As Hurrell (2001) states, “A critical, circumspect view of gender that appreciates the full complexity of the issues involved and adopts an approach to equity that seeks to improve the educational outcomes for all boys and for all girls is required” (p. 59).

Critical literacy and active citizens

Questioning texts using critical literacy pedagogy can encourage students to become active citizens empowered to stimulate transformative strategies with the intention to achieve access and equity for those who are disadvantaged. Active citizens are those people, including students and individuals, who think critically on how a society can be challenged and transformed into a more equitable and just society. Research suggests that students are empowered to become active within their own societies through using critical literacy pedagogy (Comber, 2005; Comber & Reid, 2006; Farias, 2005; Gilbert, 1995, 1997; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Howie, 2008; Keddie, 2006b, 2008; Kennedy, 2009; Knobel & Healy, 1998; Lalik, & Oliver, 2007; Lingard & Keddie, 2013; Luke & Freebody, 1997a & b; Morgan, 1996, 2004, 2007; Smith, 2004; Wohlgend, 2009a). Sawyer (2007) writes that, “The creation of powerfully literate citizens is aimed at those citizens achieving their aspirations but it is also aimed at their playing a key role in a civil democratic society” (p. 47).

Critical literacy and reflective practices

Teachers who are informed by critical literacy pedagogy must question not only their teaching practices and their students, but also how they view issues that they expect their students to analyse (Apple, 1996; Bickman, 2009; Freire, 1998; Gilbert & Taylor 1991; Hagood, 2002; Kennedy, 2009; Lankshear & Knobel, 2004; Lingard & Keddie, 2013; Morgan, 1996, 2004, 2007). Critical reflection is a key component of any teaching approach (Apple, 1996; Kennedy, 2009; Lankshear & Knobel, 2004; Morgan, 1996, 2004; Purves, Rogers & Soter 1995). Studies of critical literacy pedagogy question both the strategies the teacher uses to teach as well as the values, ideas, actions, thought processes and beliefs that the teacher holds and passes

on through the pedagogy. Research on critical literacy pedagogy demonstrates that reflective teachers use critical pedagogy to question their own views so that they improve their teaching. Critically reflective practice is about personal and professional development. Reflection through critical literacy pedagogy leads to changes in the views of teachers in the light of a transformative agenda (Apple, 1996; Bickman, 2009; Comber & Reid, 2006; Freire, 1998; Gilbert & Taylor 1991; Hagood, 2002; Keddie, 2006b; Kennedy, 2009; Knobel & Healy, 1998; Lankshear & Knobel, 2004; Lingard & Keddie, 2013; Morgan, 1996, 2004, 2007). Knobel and Healy (1998) point out, “Implementing these suggestions will require reflection, analysis and input from literacy and social theories, otherwise ‘doing’ critical literacy will simply become just another way of ‘doing school’” (p. 11).

Critical literacy and curriculum

Research on critical literacy pedagogy and how this informs the curriculum through a “creative–critical” process (Woods & Homer, 2005, cited in Sawyer, 2008, p. 57) needs to be explored. Emphasising the creative and critical means to analyse and reconstruct issues, ideas or any thoughts or actions in new and innovative ways (Kress, 1995, 2000, 2006; Mission, 2003, 2004; Morgan, 1996, 2004, 2007; Sawyer, 2008). Curriculums, such as the Australian Curriculum: English (Australian curriculum assessment and reporting authority, 2014), encourage critical literacy pedagogy, through the recognition of the importance of critical thinking and creative thinking (Kress, 1995, 2000, 2006; Mission, 2003, 2004; Morgan, 1996, 2004, 2007; Sawyer, 2008) when using approaches such as “creative-critical” (Woods & Homer, 2005, cited in Sawyer, 2008, p. 57). Sawyer (2008) argues, “for a ‘creative-critical’

(Woods & Homer, 2005) approach to texts which changes the way they are read and that puts the focus on creative interventions” (p. 57).

Researchers argue how critical literacy pedagogical approaches could be renewed and revised for the 21st century (Kress, 2000, 2006; Mission, 2003, 2004; Morgan, 1996, 2004, 2007; Sawyer, 2008). In this research the first way to renew critical literacy pedagogy is by using the rhetoric to explore difference and democracy and thus, the “aim here is to bring these comments on rhetoric and democracy together” (Green, 2008, p. 40). The use of rhetoric includes how individuals, including students, interact, use and create texts that have the potential to transform views about society and the world (Kress, 2000; Green, 2008; Sawyer, 2007, 2008).

Secondly, critical literacy pedagogy investigates the aesthetic (Morgan, 2004, 2007; Morgan & Misson, 2005; Sawyer, 2007, 2008). The Australian Curriculum: English (Australian curriculum assessment and reporting authority, 2014), encourage the exploration of the aesthetic value of texts. The aesthetic, which concerns the artistic value of a work of art including texts, is about questioning how texts are constructed to encourage the viewer to respond to the quality of the artwork and the feelings it evokes. It is important to understand not only how discourses shape individuals, but also how the constructed emotions of a text can position individuals to feel and act in certain ways. Deconstruction of the aesthetic, which embodies a range of discourses, allows students to understand, intellectually and emotionally, how people are positioned differently and how some views can be socially unjust. Critical literacy pedagogy values the aesthetic as a crucial part of any text investigation (Howie, 2008; Misson, 2004c; Misson & Morgan, 2005; Morgan, 2004, 2007; Sawyer, 2007, 2008). As Misson and Morgan (2005) point out, “I leave you with my version, my vision of what an enlarged critical literacy could be: one that

works critically and creatively and passionately with the aesthetic and its rich contribution to our sense of human possibilities” (p. 25).

Another approach to critical literacy is to encourage students to become designers rather than learners (Kress, 2000, 2006; Kress & Jewitt, 2003; Kress & Van Leeuwen, 2001; Sawyer, 2008). As designers, students learn a range of modes to deconstruct and reconstruct texts. This approach to critical literacy views students and all individuals as “re-makers” (Kress, 2006, p. 37) of literacy and language. In this way students become multi-literacied and multi-modal in their ways of analysing and reconstructing all forms of communication (Comber & Reid, 2006; Howie, 2008; Kress, 2000, 2006; Kress & Van Leeuwen, 2001; Sawyer, 2007, 2008). Kress (2006) states that, “A curriculum is a design future... To me it seems clear from the facts of that history of the language, no less than from the facts of observable language use, that individuals are more and other than language users; they are language (re)makers” (pp. 37-38).

The rhetoric, aesthetic and the design approaches to English as a subject through critical literacy pedagogy encompasses the idea that students create texts and are creative in making texts. Critical literacy in the near future, as suggested by research, can combine the above approaches or use each separately to explore how texts operate upon individuals and students in classrooms (Kress, 2000, 2006; Kress & Van Leeuwen, 2001; Morgan, 2004, 2007; Misson, 2003a, 2003b, 2004c; Misson & Morgan, 2005; Sawyer, 2007, 2008). Sawyer (2008) argues that, “It is again time to highlight the need for balance between what is ‘necessary’ and what is ‘sufficient’ in engaging with texts... and I look forward to future iterations of the curriculum process continuing to highlight the place of higher order creativity” (p. 64).

Critical literacy in this thesis

This thesis is informed by critical literacy pedagogy. The researcher/teacher uses critical literacy pedagogy to teach a science fiction unit in a secondary Grade 9 English classroom. In the research, gender constructions are examined using critical literacy pedagogy. The students' representations of gender are questioned through critical literacy. This research views critical literacy as an approach to teaching that examines how students produce gender positions through texts. The use of critical literacy encourages research into the varied gender positions and transformative readings of all texts, including teacher-student and student-student discussions (Gilbert, 1995, 1997; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Keddle, 2008, 2009; Lalik, & Oliver, 2007; Lingard & Keddle, 2013; Threadgold, 1997, 2000; Wohlwend, 2009a). Thus, this research supports a critique through using critical literacy pedagogy to investigate texts, which are produced by students', as well as this researcher/teacher's values, beliefs, behaviours and emotions. The research uses critical literacy pedagogy to analyse and even construct possible new gender positions that may lead to a more transformative and therefore just and equitable within texts. This thesis attempts to add to critical literacy practices. It explores how texts position readers, examines how readings are multiple and not fixed, investigates how students take up positions through complex social interaction and examines the dominant discourses produced through the students' science fiction texts in the classroom. It does this through the use of transformative analysis.

A Transformative Analysis Approach

The following sections engage in a discussion of Rowan's (2001) transformative analysis approach. The section discusses the principles on which Rowan's (2001) transformative analysis approach is based, how it analyses difference and how Rowan's (2001) transformative analysis questions are used in the teaching of a science fiction unit.

Rowan's (2001) transformative analysis approach can be used to examine texts and to reconstruct them. This approach examines texts for the meanings they contain and construct in terms of power and discourse. The approach focuses on how texts deal with and portray difference. It provides a method to examine how groups of people in society are represented through constructions of gender, low economic status, geographical location, social status, age, sexual preference and ethnicity (Comber & Reid, 2006; Doecke, Howie & Sawyer, 2006; Kennedy, 2009; Luke, 1999; Morgan 1996, 2004; Rowan, 2001, 2012b; Rowan, et. al, 2002). The transformative analysis approach by Rowan (2001) is informed by poststructuralist theory.

The seven principles of Rowan's transformative analysis

In this section the seven principles that underpin Rowan's (2001) transformative analysis approach are discussed. It is important to understand how these principles inform Rowan's (2001) textual analysis approach for the examination of difference in texts.

The first principle is that "meanings are produced" (Rowan, 2001, p. 32). All meanings are socially and culturally produced by individuals and groups and are not natural (Davies, 2003; Gilbert & Taylor 1991; Lankshear, 1994; Luke & Freebody,

1997a; Morgan, 1996, 2004; Rowan, 2001, 2012a; Rowan, et. al, 2002; Wohllwend, 2009b). Rowan (2001) articulates this by stating that, “One of the starting points of transformative education is that meanings are never natural; they are produced” (p. 32).

Secondly, Rowan (2001) states that meanings are constructed from certain situations. Historical and cultural meanings are produced to suit a society at a particular time, place and context. Using this principle, meanings, which are viewed by individuals as natural and inevitable, are historically constructed (Davies, 2003; Gilbert & Taylor 1991; Lankshear, 1994; Luke & Freebody, 1997a; Morgan, 1996, 2004; Rowan, 2001, 2012a; Rowan, et. al, 2002; Wohllwend, 2009a). Rowan (2001) clarifies this by stating:

The point is that almost every image we can think of, almost every word, can have more than one signification, and that the most common or dominant meaning generally reflects the cultural and historical context within which the image/word is located... then we can also imagine that the meanings attached to some things... are not fixed or permanent. (pp. 34-35)

The third principle underpinning the transformative analysis approach is that “Meanings can change” (Rowan, 2001, p. 35). This principle recognises that no meaning is ever stable. All meanings change over time including those about gender, economic status or ethnicity change. As meanings shift and change historically, culturally and socially, there is the opportunity in education to change meaning purposefully in more positive ways. New meanings can be linked to equitable ideals that deal with difference positively (Comber & Reid, 2006; Gilbert & Taylor 1991; Hiller & Johnson, 2007; Lalik, & Oliver, 2007; Lankshear, 1994; Luke & Freebody, 1997a; Morgan, 1996, 2004; Rowan, 2001, 2012a; Rowan, et. al, 2002; Wohllwend,

2009a). Thus, “The recognition that meanings are not fixed or permanent opens up the possibility of us imagining that things can be different” (Rowan, p. 35).

Rowan’s (2001) fourth principle of the transformative analysis approach is that any communication is about choice. Thus, people in every communication practice and context must choose what meanings will be spoken, visualised or gestured (Gilbert & Taylor 1991; Hiller & Johnson, 2007; Lankshear, 1994; Luke & Freebody, 1997a; Morgan, 1996, 2004; Rowan, 2001, 2012a; Rowan, et. al, 2002; Wohlwend, 2009a). Rowan (2001) suggests that, “every time we communicate... we always make choices when we construct text” (p. 37).

The fifth principle is that “We all circulate meanings” (Rowan, 2001, p. 38). Everyone communicates meanings in every interaction performed, signalled or written by someone else. The mingling of people ensures that meanings will be produced, reproduced, passed on, contested and analysed. Rowan (2001) states that, “We are all constantly involved in the process of circulating meanings” (p. 37). Furthermore, the circulation of meanings always involves power relations (Gilbert & Taylor 1991; Keddie, 2006; Kress, 2006; Luke & Freebody, 1997a & b; Morgan, 1996, 2004; Rowan, 2001, 2012a; Rowan, et. al, 2002; Wohlwend, 2009a, 2010).

The sixth principle focuses on the importance of schools as agents of the circulation of meanings and thus, “Schools, just like the rest of society, are involved in shared meanings about various images of difference” (Rowan, 2001, p. 38). Importantly, teachers circulate their own meanings, beliefs, points of view and values to students and staff (Comber & Reid, 2006; Gilbert & Taylor 1991; Kress, 2006; Luke & Freebody, 1997a & b; Morgan, 1996, 2004; Rowan, 2001, 2012a & b; Wohlwend, 2009a; 2012). Neutrality, Rowan (2001) believes, is a position that no teacher can hold. The teacher as well as students bring their own personal knowledge

to the classroom, including biases (Davies, 2003, Gilbert, 1995; Gilbert & Taylor, 1991; Hiller, 1998; Hiller & Johnson, 2007; Rowan, 2012b).

The seventh principle Rowan (2001) notes that “Norms are not normal” (p. 39) and Rowan (2001) states that the normal is constructed by the dominant group and they label those who are not normal as different. Rowan (2001) demonstrates this by stating that, “What counts as normality reflects our own perspective” (p. 40). The dominant group wants to maintain and suppress positions of difference. However, the dominant group of people in a society should not dictate to those who are different. A normative view is highly constructed, dominant and invisible. It privileges the powerful who construct what it is to be normal. Such normative views need to be made transparent and contested (Davies, 2003; Davies & Saltmarsh, 2007; Gilbert & Taylor 1991; Lalik, & Oliver, 2007; Luke & Freebody, 1997a; Morgan, 1996, 2004; Rowan, 2001 2012a; Rowan, et. al, 2002; Wohlgend, 2009a, 2010, 2011).

Difference and texts

Using the seven principles of Rowan’s (2001) transformative analysis, this section examines how difference has been dealt with in texts in the past and how it is currently dealt with. Research has stated that the meanings that are attached to differences have been repeated so many times that they have become natural, neutral and validated. Through repetition particular genres have made it easier for individuals and groups to believe that some aspects of difference should be viewed negatively. Fairy tales to science fiction have spread messages of how differences are not normal. In this way repetition verifies the myths about difference (Gilbert & Taylor 1991; Lankshear, 1994; Luke & Freebody, 1997a; Morgan, 1996, 2004; Rowan, 2001, 2012a; Rowan, et. al, 2002; Wohlgend, 2009a, 2011, 2012). Rowan (2001) writes

that, “The problem is that the patterns associated with the representation of differences are repeated across an extraordinarily wide range of texts. This, of course, is how the associations they make come to appear as natural” (p. 62).

A second way that difference has been treated in texts is through stereotyping. Stereotyping is the portrayal of individuals or groups of people in a generalised, non-complex way, which also has some form of status attached to it. Rowan (2001) suggests that, “A stereotype, in this context, is a simplistic representation of a person or group of people which also implies a value judgement about those people” (p. 62). Many texts construct stereotypes that represent individuals without different cultural, physical, mental and other features (Gilbert & Taylor 1991; Luke, 1998; Morgan, 1996; Rowan, 2001; Walkerdine, 1991). For example, a familiar female stereotype is of a young female who is beautiful with long blonde hair and who is slender and often physically weak (Walkerdine, 1991).

Another way that difference has been treated in texts is by tokenism. Tokenism is where a group or an individual is deliberately “added in” (Rowan, 2001, p. 66) to a text or to a group with the explicit purpose of showing that a group or text can be viewed as inclusive (Rowan, 2001). As a token the people or person who is added in is not fully included into the culture of that group or text and often is not a credible part of the plot. They are just a token. In the 1990s some sitcoms had the token homosexual character. These characters are only there as tokens because of their sexual orientation (Rowan, 2001) and thus, “Tokenism, in other words, is an attempt at inclusion that stops short of integrating or normalising the individual or group who has been ‘added in’” (Rowan, 2001, p. 66). For example, in *South Park: Bigger, Longer & Uncut* (Parker, 2000) there is Mr Garrison, a homosexual

schoolteacher. Mr Garrison represents all the preconceived and stereotypical ideas of what it is to be a gay male.

Transformative texts

Transformative texts have features that challenge the traditional stereotypes of groups or individuals who are different in society. They are known as “counternarratives” (Rowan, 2001, p. 76) as they challenge views about people with differences (Gilbert & Taylor 1991; Morgan, 1996, 2004; Rowan, 2001, 2012a; Wohlwend, 2009a). Rowan (2001) argues that, “In other words, every one of us is able to participate in the process of constructing new stories about difference. These new stories can be defined as transformative narratives or counternarratives” (p. 76).

The first characteristic of any transformative text is that some aspect of difference is represented. This means that an individual or group who is viewed as different is included in the text. This inclusion needs to occur subtly as part of the narrative and not as tokenism, for example, a character could be a female, old or have a physical disability. Some characteristic of difference needs to be included in positive ways to make the text transformative (Gilbert & Taylor 1991; Morgan, 1996, 2004; Rowan, 2001, 2012a; Wohlwend, 2009a). In the words of Rowan (2001) “First, transformative texts include signs of difference” (p. 77).

The second characteristic of transformative texts is that they represent characters with differences in positive ways (Gilbert & Taylor 1991; Morgan, 1996, 2004; Rowan, 2001, 2012a; Wohlwend, 2009a). Characters with differences are included, not in negative forms, for example as villains, but as individuals in positive ways, such as females who are strong and powerful (Gilbert & Taylor 1991; Rowan, 2001, 2012a). Thus, Rowan (2001) suggests that, “The second characteristic of the

transformative texts, then, is that it represents non-traditional characters in positive ways” (p. 78).

A third characteristic of transformative texts is that the characters are valued. In this case, it is important that the characters who are identified as different are valued for their skills, beliefs and values. A female character with a physical disability, for example, could be portrayed with skills that are reserved for positive characters, such as strength and intelligence. In transformative texts individuals with differences must appear to be valued as individuals (Gilbert & Taylor 1991; Morgan, 1996, 2004; Rowan, 2001, 2012a; Wohlwend, 2009a). Thus, “First, the characters can be linked with the qualities and behaviours traditionally valued within the genre” (Rowan, 2001, p. 78).

Fourthly, characters are developed to include representations of difference that are varied and accepted. Transformative texts “are also generally sensitive to the dangers of stereotyping. In other words, diversity is portrayed as natural” (Rowan, 2001, p. 79). This reflects a more perceptive approach to characters who have differences. From this point of view diversity and not homogeneity becomes the natural and normal view within texts and society (Gilbert & Taylor 1991; Morgan, 1996, 2004; Rowan, 2001, 2012a). For instance, the movie *South Park: Bigger, Longer & Uncut* (Parker, 2000) has a diverse range of characters with differences, such as Chef, an African/American chef and Timmy, the disabled person in a wheelchair.

Finally, transformative texts portray individuals or characters with differences in central roles. A central role means that a person with a disability is not just an extra, but is crucial to the storyline in the text. Thus, central roles for people with differences are crucial for any transformative text (Gilbert & Taylor 1991; Hiller &

Johnson, 2007; Rowan, 2001, 2012a; Wohlwend, 2009a). Rowan (2001) states that, “characters associated with difference are not only included, they are given central roles” (p. 79). *Buffy* is an example of a person who would normally be different as she has the central role in *Buffy: The Vampire Slayer* (Weldon et al., 1997) by leading a vampire-hunting group.

The steps of transformative analysis approach

The transformative analysis approach by Rowan (2001) involves several key steps. These are outlined below. The focus of this approach is on how difference is or is not represented in a text. This approach can be used on any text be it a poster or movie or blog site or novel. It can also be used in oral discussions (Rowan, 2001).

The steps involved in the transformative analysis approach are:

- Select the text;
- Identify the status of the text/genre;
- Reflect on how the genre traditionally deals with difference; and
- Analyse the text:
 - Who/what is included?
 - Who/what is excluded?
 - What are various individuals associated with? Who gets to do what?
 - What is represented as natural and normal?
 - Who/what is valued? How is this communicated? How does the text reproduce or challenge mythical norms? (Rowan, 2001, p. 47)

The first three steps mark the beginning of textual analysis. Teachers in schools select texts for their students to study. Students can also be encouraged to participate in the selection of texts. Rowan (2001) suggests that, “It is possible to undertake transformative textual analysis by focusing on one particular text – such as a storybook, or a poster – or to study a whole textual environment, such as classrooms” (p. 47). Therefore, the first step of picking out the text, for example, a film or painting, for students to analyse is one of choice (Rowan, 2001).

The second step in Rowan’s (2001) transformative analysis approach is the value or the status of the text and is determined through questioning whether a community holds the text in high regard. Thus, Rowan (2001) points out that, “talking about the value it has in the particular context” (p. 48). An example of a highly valued text or genre in Western culture is the fairy tale as opposed to other cultural texts such as Australian Aborigines’ dreaming texts, which currently have a lower significance or status in Western culture (Rowan, 2001).

The third step requires an examination of how difference is generally represented in the genre of the selected text (Rowan, 2001). In this step students analyse the text’s genre for the major features common to that style of writing and how it deals with difference. As Rowan (2001) writes, “In order to make an informed and critical analysis of the way a particular text perpetuates or challenges traditional representations of difference, it is important to reflect upon the context provided by the genre of the text” (p. 48). Fairy tales, for instance, may include the beautiful/good Princess/girl as opposed to the three ugly/evil sisters as in *Aschenputtel* (Grimm & Grimm, 1990). Difference and its repeated representations in a genre are important, as this is how stereotyped representations are established and validated (Rowan, 2001).

The next step, “analyse the text” (Rowan, 2001, p. 49), is where the selected text is examined in depth. A series of questions guide the students and teachers through the types of characters that are represented in the text, their behaviours and their values, and whether the text is transformative or not. These questions focus on the meanings that the characters and the text transmit to the reader and thus, “This involves ‘breaking down’ texts – looking at the meanings they communicate and the consequences that they have” (Rowan, 2001, p. 49).

The question “Who/what is included?” (Rowan, 2001, p. 50) is used to analyse groups or individuals that are constructed in the text. Students and teachers examine what characteristics or features characters may have, including minor characters (Rowan, 2001). This is elaborated in the following quotation by Rowan (2001) who states that, “I generally try to get a comprehensive map showing not only the 'big' players but also the minor characters – identifying who is worthy of only a minor role often tells us something about the text’s values, too” (p. 50).

The second question is “Who/what is excluded?” (Rowan, 2001, p. 51). The text is examined for who has not been included. Students and teachers examine the text for people with differences who have been left out. A text for example may only have one race represented such as European and white, which means other ethnicities are excluded. This is not necessarily a negative aspect of the text, but it is important as part of this process to question all aspects of possible exclusion (Rowan, 2001).

The next questions, “What are various individuals associated with? Who gets to do what?” (Rowan, 2001, p. 51), uncover actions and behaviours of the characters or groups within the texts as they are investigated and described

(Rowan, 2001). These actions or behaviours by the characters are analysed in the fourth question to establish whether they are normal actions and behaviours found in and approved by society (Rowan, 2001). The question asks, “What is represented as natural and normal?” (Rowan, 2001, p. 52).

The characters’ beliefs and values are explored through the next questions from Rowan’s (2001) transformative analysis approach: “Who/what is valued? How is this communicated?” (Rowan, 2001, p. 52). These questions investigate what the characters value and how they demonstrate these values and beliefs, which readers may value. Rowan (2001) suggests that, “When we conduct this kind of analysis, we get a good picture of the kinds of characters that we are supposed to admire and the kinds of characters we are supposed to reject” (p. 53).

The final question analyses whether the text is transformative or not as it asks, “In what way does the text reproduce or challenge mythical norms?” (Rowan, 2001, p. 53). This question examines texts for the ways in which they support or challenge current stereotypes. The major aim of this question is to highlight in texts any individuals or groups with differences that may be viewed as transformative (Davies, 2003; Gilbert & Taylor 1991; Morgan, 1996, 2004; Rowan, 2001, 2012a). Rowan (2001) maintains that, “it is not necessarily the age of the text that determines its transformative potential; rather, it is how it deals with particular paradigms of difference” (p. 54).

Not all of the features listed above have to be included in the discussion of every text to make the process transformative. If one or two of the features are included within new texts and are continued to be used in other texts then transformation of society over differences has already started and a move towards a more socially just society will have begun (Rowan, 2001).

Critical Literacy Theory and a Transformative Analysis Approach

This research and the teaching of the science fiction unit are informed by critical literacy pedagogy and transformative analysis. This use of critical literacy pedagogy is important because it both informs the teaching and the transformative analysis approach by Rowan (2001). Critical literacy in this research focuses on the deconstruction of gender stereotypes constructed in texts with the use of Rowan's (2001) transformative analysis approach. It provides students with the techniques to examine how power and ideology work to support dominant or hegemonic discourses of gender and to produce alternative versions that are more liberatory and transformative within texts (Gilbert & Taylor, 1991; Hiller & Johnson, 2007; Morgan, 1996, 2004; Rowan, 2001, 2012a & b).

Conclusion

This chapter discussed the importance of critical literacy pedagogy in English classrooms. Also discussed was the use of a transformative approach to critical literacy pedagogy using the work of Rowan (2001). Critical literacy pedagogy and a transformative analysis approach was used to teach a unit of work on science fiction texts in one Grade 9 English classroom.

In the chapter that follows the methodological principles are explored. The theory and methods of the analysis are described.

CURE BY LEMONS

ONCE AGAIN I AM BACK IN MY BIG UGLY ASTRONAUT LOOKING SUIT. I HEAD INTO THE SCIENCE LABS TO CHECK MY RESULTS. NOW IN THE SCIENCE LABS WE HAVE A MACHINE THAT AFTER A SAMPLE WHICH IS INSERTED INTO THE MACHINE ON A STRIP OF FILTER PAPER HAS GONE THROUGH A VERY LONG TESTING PROCESS IT CAN TELL US IN AN HOUR EXACTLY WHAT THE SUBSTANCE IS AND HOW WE CAN CURE IT. SO I GRAB A FEW BITS OF FILTER PAPER, DIP THEM IN THE SAMPLES AND INSERT THEM INTO THE MACHINE. I HEAD OUT OF THE LAB AND GO AND GRAB SOME LUNCH.

I COME BACK IN AN HOUR AND I WALK OVER TO THE MACHINE, STILL IN MY UGLY ASTRONAUT'S SUIT. I AM REALLY EXCITED TO FIND OUT WHAT THE SUBSTANCE IS AND WHAT THE CURE IS.

(STUDENTS' VERSION 2 SCIENCE FICTION TEXTS, 2011, P. 344)

Chapter 4

Methodology Chapter

Introduction

This chapter, the methodology, explores and justifies the use of qualitative research, grounded theory, constructivist grounded theory and critical discourse analysis, which is underpinned by poststructuralist feminist theory. The use of constructivist grounded theory (Charmaz, 2000, 2005, 2006) and Fairclough's (2009) critical discourse analysis, as a combined analysis method is innovative and adds rigour to qualitative analysis (Charmaz, 2011a; Fairclough, 2009; Hiller, 1998; Wodak & Meyer, 2009). The aim of this research is to explore students' written constructions of gender during the teaching of a science fiction unit. This chapter discusses the principles and methods of analysis and the collection of the data. It describes constructivist grounded theory (Charmaz, 2000, 2005, 2006, 2011a) and Fairclough's (2009) critical discourse analysis, which are used to analyse the data.

Methodological Principles

Voice

The use of the third person voice is a dominating voice in academic texts in higher or tertiary education (Hiller, 1998; Lather, 1991; Levett, 2007; Luke, 1999). It is a dominant voice, which supports a masculine hegemonic position (Hiller, 1998; Lather, 1991; Levett, 2007; Luke, 1999). The thesis deliberately uses the third person narrative voice as this voice is depersonalised and conveys an academic authority. Hiller (1998) states, "The third person, impersonal, universal, objective and authoritative voice of academic discourse has historically had more power than the personal, subjective voice" (p. 14). This thesis, written in the third person, aims to

present multiple voices, which can be interpreted in multiple ways. Interspersed with the third person voice, are examples from the students' science fiction texts, quotations from experts and the researcher's insights. This thesis in using the third person voice is an intentional construction and does not claim any one truth or singular meaning (Charmaz, 2000, 2005, 2006; Hiller, 1998; Lather, 1991; Levett, 2007; Luke, 1999).

Qualitative research in this research

This research is qualitative (Berg, 2004; Burns, 2000, 2000, 2005; Denzin & Lincoln, 2000, 2006, 2011; Freebody, 2003; Shank & Vilella, 2004). It uses constructivist grounded theory (Charmaz, 2000, 2005, 2006) as a rigorous coding process that heightens different voices and enables the construction of multiple-meanings. In using qualitative research, informed by poststructuralist theory, differing voices and meanings can be compared with each other. Berg (2004) points out that, "By combining several lines of sight, researchers obtain a better... picture... and a richer... array of symbols and theoretical concepts" (p. 5). The recognition of otherwise invisible voices can lead to possible changes to the social world (Berg, 2004; Burns, 2000; Charmaz, 2000, 2005, 2006, 2011a; Denzin & Lincoln, 2000, 2006, 2011; Freebody, 2003; Shank & Vilella, 2004).

The research is ethnographic with the researcher immersed in an actual site or research issue (Atkinson, 1992; Berg, 2004; Burns, 2000; Charmaz & Mitchell, 2001). Thus, the researcher is either a participant in or an observer of a site. Social settings are the most common places in which to locate the ethnographic researcher. These sites include hospitals, schools and entertainment places. The ethnographic researcher is also interested in examining texts as representations of human

interactions. All human interactions, including emotions, can be observed by the ethnographic researcher. Berg (2004) articulates, “Clearly, ethnography is primarily a process that attempts to describe and interpret social expressions between people and groups” (p. 5). Written field notes, and audio and video recording devices are the major ways ethnographic researchers collect data (Atkinson, 1992; Berg, 2004; Burns, 2000; Charmaz, 2011a &b; Charmaz & Mitchell, 2001).

This research uses a qualitative ethnographic method to examine gender constructions in one secondary English classroom. The researcher is the teacher of the science fiction unit and is a participant in the study guiding the students through examining gender constructions in science fiction texts. The students’ constructions of gender are investigated through their written science fiction texts pre and post the teaching of the unit.

Grounded theory

In 1967, Glaser and Strauss developed grounded theory to analyse qualitative data in a more rigorous way. Grounded theory encourages the researcher to construct theory from the data. It is orderly and modifiable to the needs of the researcher and the data being studied (Glaser, 1992, 2002, 2007; Glaser & Strauss, 1967; Strauss & Corbin, 1998).

Grounded theory uses coding to develop a theoretical framework. Coding moves from minute analysis to the building of categories through a continual comparison of the data until theory is constructed. Grounded theory allows researchers the advantage of constructing theory frameworks that can be filled by further data to help strengthen the theories created (Glaser, 1992, 2002, 2007; Glaser & Strauss, 1967; Strauss & Corbin, 1998). This is clarified by Glaser (1992) who

states that, “Grounded theory... provides a bridge to seeing the same problems and processors in other areas so the researcher can ... develop comparative substantive theory and formal theory” (p. 15).

In using grounded theory a wide range of issues can be analysed. Grounded theory provides tools for analysing data and has the flexibility to be used to study social justice issues (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006; Glaser, 2007). In grounded theory the researcher’s position is one where the researcher remains close to the data and allows the development of theoretical concepts from the coding processes. Grounded theory is used to synthesise and interpret the data and to show the relationship of the processes (Glaser, 1992, 2002, 2007; Glaser & Strauss, 1967; Strauss & Corbin, 1998).

Grounded theory is positivist and objectivist (Charmaz, 2000, 2006; Strauss & Corbin, 1998). Researchers using grounded theory are empirical and are predominately concerned in what they view or observe. For many researchers grounded theory methods provide “a template for doing qualitative research stamped with a positivist approval” (Charmaz, 2006, p. 4).

Constructivist grounded theory

This research uses constructivist grounded theory (Charmaz, 2000, 2005, 2006). Constructivist grounded theory is a development from grounded theory (Charmaz, 2000, 2005, 2006). Constructivist grounded theory is a set of procedures to analyse data and to construct theory or theories from that analysis. It differs from grounded theory in that it acknowledges that the researcher’s values and attitudes inform the analysis. Constructivist grounded theory is used to construct theory as a framework to explain data (Bryant, 2003; Bryant & Charmaz, 2007; Charmaz, 2000,

2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills, Bonner, & Francis, 2006).

Charmaz (2005) states that:

Essentially, grounded theory methods are a set of flexible analytic guidelines that enable researchers to focus their data collection and to build inductive middle-range theories through successive levels of data analysis and conceptual development... they provide tools for analyzing processes. (pp. 507-508)

In using constructivist grounded theory the researcher analyses what the research participants do, say and create in a situation. Constructivist grounded theorists use data to create meanings or views that the participants have constructed (Bryant, 2003; Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills, Bonner, & Francis, 2006). In using constructivist grounded theory both the researcher and the researched construct meanings from the data. It is the views of the participants that are the most important aspect to be analysed and explained (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills, Bonner, & Francis, 2006). Charmaz (2006) states that, "We try to learn what occurs in the research settings... and what our research participants' lives are like" (p. 3).

Constructivist grounded theory is not about constructing a reality or a view of a situation. Constructivist grounded theory is not used to tell just one view of a situation. It is not to be taken as the only view or as the only truth of a situation. Constructivist grounded theory challenges such truths. As Charmaz (2005) states, "Instead, we view positivist givens as social constructions to question and alter" (p. 509). Constructivist grounded theory allows many views to be considered through interpreting the data. Thus, multiple views or realities can be constructed from the

data. The rigorous analysis generates different viewpoints (Bryant, 2003; Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills, Bonner, & Francis, 2006).

The use of constructivist grounded theory is widespread (Bryant & Charmaz, 2007; Charmaz, 2005, 2006, 2011a). Constructivist grounded theory is used by a variety of researchers, including feminists and/or Marxists, to analyse data from their particular viewpoints. A major use of constructivist grounded theory is to investigate social justice issues, especially gender and poverty (Bryant & Charmaz, 2007; Charmaz, 2005, 2006, 2011a) and thus, “Both grounded theory methods and social justice inquiry fit pragmatist emphases on process, change, and probabilistic outcomes” (Charmaz, 2006, p. 508).

Constructivist grounded theory and procedures

The procedures of constructivist grounded theory are multiple and can be modified to suit the data (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). Constructivist grounded theory is flexible in constructing theory from data (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills, Bonner, & Francis, 2006). As Charmaz (2006) articulates, “Stated simply, grounded theory methods consist of a systematic, yet flexible guidelines for collecting and analysing qualitative data to construct theories ‘grounded’ in themselves” (p. 3).

Constructivist grounded theory emphasises the need for constant comparisons of data with data (Bryant, 2003; Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills, Bonner, & Francis, 2006). The constant comparison method is borrowed from grounded theory (Glaser & Strauss,

1967). Not only is the data constantly compared, but also the researcher must go back and forth between the data and the researcher's analysis to obtain a greater understanding of the data. The researcher can return to the research site to gather more data to increase their own understandings of what they are researching (Bryant, 2003; Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills, Bonner, & Francis, 2006). In the following quotation Charmaz (2006) writes that, "By making and coding numerous comparisons, our analytic grip of the data begins to take form" (p. 3).

There are a series of accepted steps or procedures used in constructivist grounded theory, which include initial coding, focused or selective coding, memo coding, axial coding, theoretical coding and theoretical sampling. Once data has been collected the researcher begins to undertake initial or open coding. Then the researcher writes memos on the initial codes. After initial coding and memo writing, the codes are compared with each other to construct focused or selective codes or subcategories. Memos are then written on the selective codes and the selective codes are compared with each other. This comparison of the selective codes allows axial codes or major categories to be constructed. In analysing the axial codes memos are written about them. Axial codes or the major categories are compared again with each other to form theory. That is, themes or theoretical codes are constructed and compared. Memos are written from this further comparison. The researcher might return to the research site to gather more data to check the theory or discourses or themes already established. This is called theoretical sampling. From the theory, framework reports or papers can be written (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills, Bonner, & Francis, 2006).

Constructivist grounded theory is used in this research to analyse, categorise and build theory from data collected from one English secondary classroom. The data consists of the students' written science fiction texts. Constructivist grounded theory is used to analyse gender in the data to construct initial codes, categories and then theoretical codes.

Data and constructivist grounded theory

In using constructivist grounded theory the data includes materials collected from a research site to aid the researcher to study and construct theories.

Constructivist grounded theory constructs from the data participants' actions, feelings, thoughts and ways of living. Thus, the data represents people's lives and a way to understand them. As Charmaz writes, "People construct data" (p. 16). Data can be transcripts of social interaction including those of the classroom, reports, interviews, research field notes, novels, films or internet related texts (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills; Bonner & Francis, 2006).

Constructivist grounded theory has no rigid methods for collecting data. Glaser states that, "All is data" (p. 2). Everything observed or felt within the situation or research site can be data. The researcher must be open to what they can see, hear and feel, including their own thoughts of what is happening in the research site. Constructivist grounded theory researchers must reflect on what they obtain from the research site. Keeping track of a researcher's thoughts can be through field notes or a journal (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Mills; Bonner & Francis, 2006). Charmaz (2006) suggests that, "Yes,

everything you learn in the research setting(s) or about a research topic can serve as data” (p. 16).

Constructivist grounded theory does not prejudge the participants in the research site. No preconceived ideas should enter the notes taken by the researcher while in the field or site of study. A constructivist researcher, using observation, is more interested in the meanings the participants are making at the time of collecting the data. A constructivist grounded theory researcher, however, is never a passive observer. This means that the constructivist grounded researchers’ thoughts must also be noted and kept as part of the data. A constructivist grounded theorist knows that their background and knowledge also help to shape their analysis of the data and observations (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). As Charmaz (2005) states, “Instead, what observers see and hear depends upon their prior interpretive frames, biographies and interests as well as the research context, their relationships with research participants” (p. 509).

Constructivist grounded theory researchers seek rich data. Rich data is data that not only is relevant to what the researcher needs. It is data that has been appropriately and sufficiently collected to construct a rigorous analysis. The researcher knows that sufficient and rich data has been achieved when examination of the initial codes has been exhausted and no more codes can be coded from the data (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006; Charmaz & Mitchell, 2001) and as Charmaz (2006) points out, “A study based upon rich, substantial, and relevant data stands out” (p. 18).

Constructivist grounded theory allows the researcher to probe deeply while collecting the data. This means viewing or analysing the data for unstated meanings (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006; Charmaz & Mitchell, 2001).

Bryant and Charmaz (2007) articulate that, “To find out and interpret what is happening takes the researcher into meanings of action, which may be unstated or assumed” (p. 21).

Coding data

Constructivist grounded theory uses coding to label data. The coding process is the first phase in sorting, shifting and organising data. Coding is about making interpretative meanings from data to understand an aspect of life. It is thus the important first phase in the analysis and, “Through coding, researchers start to define what their data are all about” (Charmaz & Mitchell, 2001, p. 165). Coding in constructivist grounded theory is the major stage that starts to assemble ideas into theoretical constructions and allows ideas or meanings to be generated (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001).

The coding process uses active codes to represent the communications of people (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). As Charmaz (2006) states, “We aim to make an interpretive rendering that begins with coding” (p. 43).

In the use of coding under constructivist grounded theory, researcher preconceptions are not forced upon the data. The process of interaction between data and the researcher aids the researcher in constructing strong links to what the participants’ have said, written or acted out. This interaction with the data does not allow the researcher to import their own preconceptions on the coding of the data. In using constructivist grounded theory the researcher is aware that such preconceptions can become part of the analysis. Charmaz (2006) suggests two strategies to deal with the issue of the researcher’s preconceptions. The first one is to become so familiar

with the data so that the researcher only reports the participants' views. The second strategy is to code the data by using a reflexive view. Thus, the researcher must reflect on all their thoughts on the data and codes that are constructed. Then by comparing them again with the data the codes will either support the data or not (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). Therefore, a "reflexive scrutiny of these processes helps the researcher to locate and position their data (and themselves) without reifying these data or the resulting analyses" (Bryant & Charmaz, 2007, p. 15).

Coding stages of constructivist grounded theory

Constructivist grounded theory has three main stages of coding. The first stage is initial or open coding where the data is analysed in great detail to construct codes. The second stage is focused coding where initial codes are compared to each other to form categories. From the categories theoretical frameworks are constructed (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001) and as Charmaz (2006) states that, "Theoretical integration begins with focused coding and proceeds through all your subsequent analytic steps" (p.46).

In the first stage of coding, initial coding, codes are constructed from the data to encapsulate the actions, words and thoughts of the participants. The codes should be simple, precise and grounded in the words of the research participants. The constructivist grounded theory researcher becomes intimate with the data and remains open to what the data is constructing in meanings (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). Thus, the researcher is "open to what the material suggests and stays close to it. Keep your codes short, simple, active and analytic" (Charmaz, 2006, p. 50).

In using initial coding the researcher must move quickly through the data to construct codes. Charmaz (2006) suggests, “Speed and spontaneity help in initial coding” (p. 48), but the researcher also re-reads and reviews the data many times so they become very familiar with what they are coding. Therefore, the researcher when using initial coding may have to read or view the data many times before they construct their initial codes (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006; Charmaz & Mitchell, 2001).

The constructivist grounded theory researcher using initial coding can use several different methods to code the data. The four main methods are word-by-word, line-by-line, incident-by-incident, or segment-by-segment. Word-by-word is a method of initial coding where the researcher views words or how words are structured within data to gain meanings or codes from them. In using word-by-word coding every significant word is coded. In using line-by-line coding the researcher assigns a code to each line that summarises what the line is about. This is the best way to start coding as the other methods can be used after line-by-line coding to strengthen the codes that already have been constructed (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). As Charmaz (2011a) points out, “Line-by-line coding, the initial grounded theory coding with gerunds is a...device to bring the researcher into the data, interact with it, and study each fragment of it” (p. 368). The researcher using incident-by-incident coding constructs codes from the major incidents such as events or actions that are within the data. Segment-by-segment coding constructs codes from phrases or even short paragraphs. All the methods of the initial coding can yield high-grade codes to start forming theory (Charmaz, 2000, 2005, 2006; Charmaz & Mitchell, 2001).

Once initial codes have been constructed the constructivist grounded theory researcher uses a second stage of coding: focused or selective coding. Focused coding analyses, organises and sorts initial codes to build categories. Thus, focused coding is about constructing categories by selecting the major patterns within the initial codes. In the words of Charmaz and Mitchell (2001), “These focused codes not only serve to synthesize[d] large amounts of data, but also to organize earlier codes into a coherent framework” (p. 167). Focused coding is also the second major coding stage that leads to theory or theories being formed (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001).

In constructivist grounded theory the analysis can employ another stage of coding before a theory framework is formed. This third stage of coding is known as axial coding (Strauss & Corbin, 1998). This stage happens after focused coding (Charmaz, 2000, 2005, 2006, 2011a; Strauss & Corbin, 1998). In this stage focused codes or subcategories are sorted, compared and arranged to form major categories or axial codes. These major categories contain the main links that relate to the focused codes or subcategories that are held within them. Axial codes are linked to a central pattern or “axis” (Strauss, 1987, as cited in Charmaz, 2006, p. 60; Charmaz, 2000; Strauss & Corbin, 1998).

Charmaz (2000, 2006) cautions against using axial coding as it can lead to another layer of coding which can become a burden for the researcher. Her view, shared by others, is that a two-stage coding process, initial and focused, is all that is needed to form theory (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006; Charmaz & Mitchell, 2001). However, axial coding can help the researcher to form tighter links between categories, subcategories and initial codes. If the researcher has the time axial coding is a good method to use (Charmaz, 2000, 2006) and thus, “At

best, axial coding, helps to clarify and to extend the analytic power of your emerging ideas. At worst... axial coding can make grounded theory cumbersome” (Charmaz, 2006, p. 63).

The next stage after axial coding is theoretical coding. This is where focused codes are compared, sorted and grouped together to form theory. Focused codes or categories are analysed for patterns that are similar and then they are constructed into coding families or theoretical codes. These coding families or theoretical codes explain what the categories mean. Theory is finally formed, but the researcher must investigate the theoretical codes thoroughly to make sure they support the meanings within the data. Comparisons are made between the theories formed and the categories to construct strong theoretical links (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). Charmaz and Mitchell (2001) articulate that, “Hence, a researcher may construct a nascent theoretical framework while building categories. Conditional statements and propositions show the theoretical relationship between categories and integrate them into a theory” (p. 169).

Memo writing is a strategy in constructivist grounded theory to assist the analytic process. Memos are thoughts and ideas on the data that act to direct aims for the initial coding and other analytic processes. Therefore, memo writing is a vital step in the process of exploring data (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). Thus, “Memo-making is the crucial step between coding and a first draft of a paper... and... memos may stand as private conversations with the self in which researchers’ ideas and information and state confirmed facts and conjectures” (Charmaz & Mitchell, 2001, p. 167).

Using memo writing aids the researcher to identify gaps between data, codes and eventually theory. Charmaz (2001) suggests that, “Memo writing ... helps to

speak our thinking and encourages us to look at our data and codes in new ways (p. 517). It positions the researcher in a place where they are confident in filling in those gaps through their interpretive thoughts. This leads the researcher to reflect on what they have written or voiced. This reflection leads the researcher to record not only ideas emerging from the data, but all thoughts they have of the data and the meanings being constructed (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001).

Once the constructivist grounded researcher has constructed theoretical codes, they proceed to theoretical sampling. This is the last step in the analytic process. Theoretical sampling is the gathering of extra data from the research site. The extra data is used to fill in gaps within the categories created. Thus, theoretical sampling aims to bolster categories. As Charmaz (2006) points out, “This strategy is theoretical sampling, which means seeking and collecting pertinent data to elaborate and refine categories in your emerging theory” (p. 96). In using theoretical sampling constructivist grounded theory researchers do not use it to increase the first amount of data collected. Theoretical sampling data perfects and strengthens the theories that are constructed from the categories and the meanings that are developed. The researcher can feel confident that the categories are saturated when no more meanings or theories can be obtained from them. In that case theoretical sampling would collect a limited amount of data to help reinforce the categories (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). Charmaz (2000, 2006) advocates that theoretical sampling is used near the end of the data analysis, but that no extra data should be compelled into codes and thus, “I recommend conducting it later in order that relevant data and analytic directions emerge without being forced” (Charmaz, 2000, p. 522).

Advantages of constructivist grounded theory over grounded theory

Researchers, who select constructivist grounded theory over grounded theory, do so because of a number of advantages. Grounded theory is viewed as a rigid set of procedures to analyse data (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001; Glaser, 2002, 2007; Glaser & Strauss, 1967). Alternatively, constructivist grounded theory is not rigid and the steps can be modified to the researcher's needs in analysing the data (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). As Charmaz (2000) states, "We can use grounded theory methods as flexible ... strategies rather than as formulaic procedures" (p. 510).

The researcher's voice is viewed as the most important item when analysing the data. This is a criticism of grounded theory, which is addressed in constructivist grounded theory by allowing multiple voices to be heard. Analysis of the data enables both the participants and researcher's meanings to emerge (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). A constructivist "approach to grounded theory, complements the symbolic interactionist perspective because both emphasize studying how action and meaning are constructed" (Charmaz & Mitchell, 2001, p. 160).

Grounded theory is positivist, it concentrates on an object or an outcome that can be verified and no other meanings are allowed. This is the objectivist method of analysis. Constructivist grounded theory allows other meanings to be constructed and to be heard and thus many meanings are analysed. Rather than objectivist, constructivist grounded theory is subjective as it is interested in what the participants are doing and saying (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001). In the words of Charmaz (2005), "A constructivist grounded theory... adopts

grounded theory guidelines as tools but does not prescribe[d] to the objectivist [approach]” (Charmaz, 2005, p. 509).

Grounded theory, being positivist, seeks to answer a truth about reality. Constructivist grounded theory is not after a single truth or reality. The researcher using constructivist grounded theory allows multiple meanings, realities and truths to be constructed. Charmaz (2006) articulates that, “My approach explicitly assumes that any theoretical rendering offers an interpretive portrayal of the studied world, not an exact picture of it” (p. 10). This is in line with the idea of allowing multiple voices that have been marginalised (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Mitchell, 2001).

Steps of constructivist grounded theory used in this research

This section briefly sketches the steps of constructivist grounded theory (Charmaz, 2000, 2005, 2006, 2011a) that were employed to analytically code the data in this research. It also outlines how the steps were used to explore gender within English classroom texts to construct theoretical codes. The data were the two versions of the science fiction texts.

In the first step of analysis, initial coding of the data was sorted, examined and pieced together to construct codes from the science fiction texts, which were produced by the students. This researcher used line-by-line coding to achieve this.

Memo writing began as the next stage in the analysis. The researcher compared the initial codes with each other and with data, the students’ science fiction written texts. Then the researcher wrote memos on the meanings that were constructed. Thus this researcher’s thoughts and ideas were recorded about what the

initial codes were showing on gender representations within the data collected (Charmaz, 2000, 2005, 2006, 2011a).

The next stage of constructivist grounded theory (Charmaz, 2000, 2005, 2006, 2011a) implemented in this research is focused coding. The researcher compared the initial codes with each other and sorted them into categories known as focused codes or categories. The researcher contrasted each category with each other and memos were written again.

Theoretical coding was the last stage that was applied in this research. From the memos that were written the categories were analysed. This step led to the construction of the categories into theoretical codes. The theoretical codes had patterns or aspects of how gender was represented in the students' written science fiction texts. These theoretical codes were formed from the data set and do not represent students as individuals who were involved in this research. Theoretical codes were constructed into discourses and analysed using Fairclough's (2009) critical discourse analysis.

Reliability/dependability

The key to reliability in many experiments in quantitative research is the ability of the researcher to repeat the same experiment precisely and to have the same results occur (Burns, 2000; Trochim, 2006). Reliability "was concerned with giving the same result consistently under the same conditions" (Burns, 2000, p. 390). The qualitative researchers contend that no experiment or study can be duplicated exactly due to various contextual variables question this consistency. In qualitative research, the researchers' socio-cultural and temporal values also influences the interpretation

of the data. This is not usually taken into account when using reliability in quantitative research (Burns, 2000; Trochim, 2006).

Dependability is the evaluation criterion that many qualitative researchers use instead of reliability (Denzin & Lincoln, 1998, 2000; Trochim, 2006). This criterion is one where every possible variation that can be thought of is noted, which is then added to the analysis of the study and compared to the original findings to view any discrepancies. Thus, dependability “emphasizes the need for the researcher to account for the ever-changing context within which research occurs... and how these changes affected the way the researcher approached the study” (Trochim, 2006, p. 2).

Dependability in constructivist grounded theory allows multiple voices and meanings to surface through the analysis and they are given equal voice through the analysis. By doing this, all variables are taken into account and become a part of the analysis process (Denzin & Lincoln, 1998, 2000; Trochim, 2006).

Generalisability/transferability

Much quantitative research relies heavily on generalisability (Barnes et. al., 1998, 2000). This is where consequences are taken and are used to envisage future possibilities for a broader group of people. Many qualitative researchers view generalisability as questionable. The use of predications for the future is flawed in that conditions could change. This can then make the generalisations incorrect and superfluous (Barnes et. al., 2005; Denzin & Lincoln 1998, 2000). As Barnes et al. (2005) states, “generalization cannot be regarded as conclusive or exhaustive” (p. 1).

Qualitative researchers instead view transferability as a more appropriate evaluation tool. In using transferability people viewing the study apply useful results to other similar sites. Barnes et al. (2005) suggest that, “Transferability is a process

performed by readers of research. Readers note the specifics of the research ... [and] compare them to the specifics of an environment or situation with which they are familiar” (p. 2). This research is open to other researchers transferring the results of it to sites of study that are similar or where the findings might otherwise be useful (Barnes et al., 2005; Denzin, 2000; Denzin & Lincoln 1998, 2000).

Validity/credibility

Quantitative research is about finding or evaluating a result, which is valid or convincing. Validity is “an assessment or judgement measuring [how effectively it measures] what it is supposed to measure” (Burns, 2000, p.390). Qualitative researchers view such an evaluation tool as problematic due to the underlying assumption that there is only one truth to be captured (Burns, 2000; Charmaz, 2000; Trochim, 2006).

The qualitative research uses credibility instead of validity to evaluate their study. Credible links must be constructed within the research study to make the meanings plausible to viewers of the research. This is what transferability means from the perspective of the qualitative researcher. As Trochim (2006) states, “The credibility criteria involves establishing that the results of qualitative research are credible or believable” (p. 1). This research states that multiple voices construct multiple meanings and this makes for credible research. The differing meanings produced add depth to the outcomes (Burns, 2000; Charmaz, 2000; Hiller, 1998; Lather, 1991; Trochim, 2006).

Triangulation

Triangulation is where more than two methods of analysis are used to examine data and/or more than two types of data are collected and analysed (Burns, 2000). In using triangulation deeper insights of how people interact with each other and through texts can be constructed. This is a major way that qualitative research is made more credible (Burns, 2000; Charmaz, 2000, 2006; Jansick, 1998). Burns points out that “triangular techniques in the social sciences attempt to map out, or explain more fully, the richness and complexity of human behaviour by studying it from more than one standpoint and/or ... methods” (p. 419).

Critical discourse analysis theory

Critical discourse analysis theory is used to examine the dominant discourses, which are constructed through the processes of constructivist grounded theory (Charmaz, 2000, 2005, 2006). The discourses analysed are constructed from the theoretical codes that are formed from the two versions of the students’ science fiction texts (Fairclough, 1992, 2001, 2009).

Critical discourse analysis methods examine language and discourse interactions. Discourses are constructed by language, taken on and reproduced (Fairclough, 1992, 2001, 2009; Huckin, 2002; Le & Le, 2009; Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005; Wodak & Meyer, 2009). Rogers et al. (2005) state that, “During the past decade, education researchers have increasingly turned to Critical Discourse Analysis as an approach to answering questions about the relationships between language and society” (pp. 1-2).

Deconstructing and reconstructing discourses are central to any critical discourse analysis approach (Daitch, 2010; Luke, 1999, 2002; Rogers et al., 2005).

The deconstruction processes are used to critique discourses to explain how language and power relations position individuals and groups. The reconstruction aspect of critical discourse analysis investigates discourses with the aim to challenge and transform (Daitch, 2010; Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005). Luke (1999) articulates that:

Accordingly, the task of critical discourse analysis is both deconstructive and constructive ... its deconstructive moment ... aims to disrupt and render problematic the themes and power relations of everyday talk and writing ... its constructive moment ... aims towards expansion of students' capacities ... and towards a more equitable distribution of discourse resources. (p. 6)

The examination of power relationships using critical discourse analysis probes the whole of society (Daitch, 2010; Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005). It explores not only the social aspects of discourses, it also examines which institutions produce and reproduce those discourses and the power relationships they support. Social groups that are marginalised include the poor, religious, gendered and the uneducated. Rogers et al. (2005) articulate that, "Critical Discourse Analysis focuses on how language as a cultural tool mediates relationships of power ... in social interactions, institutions, and bodies of knowledge" (p. 3).

Critical discourse analysis questions language and communication (Daitch, 2010; Fairclough, 1992, 2001; Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005) and thus, "Critical discourse analysis enables us to model how language, text and discourse figure in ... educational outcomes ... and ... how educational institutions might make a difference in postmodern economies, nation states and cultures" (Luke, 1999, p. 9).

Critical discourse analysis is concerned with how discourses are constructed through the language that is taken up by individuals and groups. Individuals can take up a position that can make them powerful or powerless (Daitch, 2010; Fairclough, 1992, 2001, 2009; Huckin, 2002; Le & Le, 2009; Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005; Wodak & Meyer, 2009).

Critical discourse analysis is also interested in a textual analysis as the structure of the texts can play a part in the transmitting of meanings through discourses (Daitch, 2010; Fairclough, 1992, 2001, 2009; Huckin, 2002; Le & Le, 2009; Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005; Wodak & Meyer, 2009). Wodak and Meyer (2009) state that:

In agreement with its critical theory predecessors, CDA emphasizes the need... to gain a proper understanding of how language functions in constituting and transmitting knowledge, in organizing social institutions or in exercising power. (p. 7)

In using critical discourse analysis approaches, the researcher moves from the macro to the micro level and back (Le & Le, 2009; Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005; Wodak & Meyer, 2009). The macro level analyses texts for the discourses, while the micro level analyse the linguistic aspects of the texts, for example how verbs are used to convey the discourses in the texts. Thus, “language use... verbal interaction and communication belong to the micro-level... Power, dominance... between social groups... belong to a macro-level of analysis” (Le & Le, 2009, 9). Linguistic analysis in critical discourse analysis uses different approaches to micro-analyse data, such as Halliday's (1985, 2004) systemic functional linguistics approach (Daitch, 2010; Fairclough, 1992, 2001, 2009; Huckin, 2002; Le & Le, 2009;

Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005; Wodak & Meyer, 2009; Wohlwend, 2006).

Critical discourse analysis research is eclectic in the methods and tools used to analyse and thus, “theory as well as methodology is eclectic, both of which are integrated to be able to understand the social problems under investigation” (Wodak & Meyer, 2009, p. 31). A critical discourse analysis uses the most suitable methodology for the research question and the data collected (Daitch, 2010; Fairclough, 1992, 2001, 2009; Le & Le, 2009; Luke, 1999; Rogers, 2011; Rogers et al., 2005; Wodak & Meyer, 2009).

Rogers et al. (2005) write that, “Reflexivity is an important aspect of any critical work” (p. 10). The critical discourse analysis researcher must not only reflect on what the text or the participant is communicating, but also reflect on their own thoughts about the data and question their own preconceptions. This reflexivity adds to critical discourse analysis a rigorous aspect to any claims, outcomes or ideas the researcher constructs from the data (Daitch, 2010; Fairclough, 1992, 2001; Le & Le, 2009; Luke, 1999; Rogers, 2011; Rogers et al., 2005; Wodak & Meyer, 2009).

A social justice agenda is a part of all critical discourse analysis approaches (Daitch, 2010; Fairclough, 1992, 2001, 2009; Huckin, 2002; Le & Le, 2009; Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005; Wodak & Meyer, 2009; Wohlwend, 2006). Not only does critical discourse analysis question whether a social problem, such as gender inequality, is present, but also whether resistance to such inequalities and inequities can lead to a more just society. Critical discourse analysis therefore examines why certain groups are marginalised and what changes could be made to address this marginalisation (Daitch, 2010; Fairclough, 1992, 2001, 2009; Huckin, 2002; Le & Le, 2009; Luke, 1999, 2002; Rogers, 2011; Rogers et al., 2005; Wodak &

Meyer, 2009; Wohlwend, 2006). Critical discourse analysis, “aims to address the social ‘wrongs’ of the day... by analysing their sources and causes, resistance to them and possibilities of overcoming them” (Fairclough, 2009, p. 163).

Advantages of critical discourse analysis

The advantages of critical discourse analysis approaches are that they are flexible, reflexive and socially/culturally driven to promote social justice agendas (Fairclough, 1992, 2001, 2009; Le & Le, 2009; Luke, 1999; Rogers et al., 2005; Wodak & Meyer, 2009). Flexibility and adaptability mean that any researcher can adjust a critical discourse analysis approach to their needs and the needs of the data analysis. Critical discourse analysis is adaptable as it can study any text or social interaction. As Fairclough (2009) writes, “We can identify... ‘stages’... only on the condition that these are not interpreted in a mechanical way... but... other generally rhetorical factors will affect the order in which one presents one’s analysis” (p. 167). This approach constructs critical discourse analysis as a set of processes to investigate social interactions (Fairclough, 1992, 2001, 2009; Le & Le, 2009; Luke, 1999; Moss, 2001; Rogers et al., 2005; Wodak & Meyer, 2009).

Another advantage of critical discourse analysis is the use of reflection on all processes used in any research and analysis of data. Critical discourse analysis with this reflexive outlook can strengthen the analysis and the reasoning for the analysis. Thus, critical discourse analysis with this reflexive view is methodologically sound (Fairclough, 1992, 2001, 2009; Le & Le, 2009; Luke, 1999; Moss, 2001; Rogers et al., 2005; Wodak & Meyer, 2009).

The last advantage is that a critical discourse analysis can be used to examine social justice and political issues that segregate and oppress society. Critical discourse

analysis can question such injustices and can explore ways of transforming them for the betterment of society (Fairclough, 1992, 2001, 2009; Le & Le, 2009; Luke, 1999; Rogers et al., 2005; Wodak & Meyer, 2009).

Critical discourse analysis used in this research

Fairclough's (1992, 2001, 2009) critical discourse analysis method is used in this research to analyse the discourses constructed from the students' science fiction texts. The significant discourses constructed have been studied for the power relationships and meanings they transmit through the texts. A critical discourse analysis in this research analyses the dominant discourses constructed from the data. The dominant discourses are constructed from the students' texts and are not the discourses of one individual student.

This research used the approach outlined below. It used the steps in Fairclough's (2009) critical discourse analysis method:

- Stage 1: Focus upon a social wrong, in its semiotic aspect.
- Stage 2: Identify obstacles to addressing the social wrong.
- Stage 3: Consider whether the social order 'needs' the social wrong.
- Stage 4: Identify possible ways past the obstacles. (Fairclough, 2009, p. 167)

In stage one of Fairclough's (1992, 2001, 2009) critical discourse analysis method analyses a social wrong or issue or problem, which is embedded in society, is explored. Critical discourse analysis "begins from some perception of a discourse-related problem in some part of social life" (Fairclough, 2001, p. 236). A critical discourse analysis method investigates an issue or problem instead of answering a specific question (Fairclough, 2001, 2009).

A social wrong is one, which affects people socially, culturally, economically and politically through social institutions and social practices. This social wrong must have a semiotic or discursive element or elements to analyse. Thus, “‘Social wrongs’ can be understood in broad terms as aspects of social systems, forms or orders which are detrimental to human well-being, and which could in principle be ameliorated if not eliminated, perhaps only through major changes” (Fairclough, 2009, pp. 167-168). In the selection of a topic or social wrong for research gender, poverty, political injustices and intolerance are examples. Therefore, a critical discourse analysis method is about investigating social wrongs in the light of wanting to challenge and transform them for the betterment of society (Fairclough, 1992, 2001, 2009).

Fairclough’s in his critical discourse analysis (2009) outlines two steps in stage one. The first step is to select the social wrong or issue and the second step is to use theory to underpin why this social wrong has evolved in society. However, this step also views theory as a way to critique the social wrong for why it could be harmful (Fairclough, 1992, 2001, 2009).

Stage two in Fairclough’s critical discourse analysis (2009) analyses the social wrong within society through a text or texts or situation. This stage allows the researcher to question what problems the social wrong raises in the form of discourses. In a critical discourse analysis method the text is examined structurally, linguistically and semiotically, and interdiscursively. As Fairclough (1992) states, “The objective here is to understand how the problem arises and how it is rooted in the way social life is organized” (p. 236). Fairclough (2009) outlines three steps for this stage in his critical discourse analysis method. In step one the researcher examines the discursive links between discourses and other social practices. This is where an overall discourse analysis takes place. Discourses are constructed, analysed

and compared. In step two texts are selected to analyse whether the discourses are present. Categories are constructed to aid the discourse analysis by focusing further exploration on the social wrong. The last step in stage two analyses texts textually.

This textual analysis examines the texts discursively and linguistically.

Interdiscursivity under Fairclough's (2009) critical discourse analysis method means the investigation of how texts are linked to other texts not only historically, but also through genres or styles of writing and visual texts, for example journals, movies or essays. A linguistic analysis of texts using the critical discourse analysis method explores structural and grammatical aspects of the texts as they relate to the discourses that are constructed. This can range from an analysis of the structure of the text to the usage of words (Fairclough, 1992, 2001, 2009). The following quotation sums up this stage as an important aspect in analysing texts by stating that, "Taken together, these three steps indicate an important feature of this version of CDA: textual analysis is only part of semiotic analysis (discourse analysis), and the former must be adequately framed within the later" (Fairclough, 2009, p. 170).

Stage three asks, "does the social order 'need' the problem" (Fairclough, 2001, p. 238)? This is where the problem is discussed in terms of why it is within society and whether society has use of it. Interactions of power are questioned here. Institutions as well as individuals and groups of people are explored for how the problem works and reproduces itself (Fairclough, 1992, 2001, 2009). Stage three "leads us to consider whether the social wrong in focus is inherent to the social order, whether it can be addressed within it or only by changing it" (Fairclough, 2009, pp. 170-171).

The fourth stage of the critical discourse analysis method (Fairclough, 1992, 2001, 2009) analyses the problem and the constructed discourses for how

transformation may occur for the betterment of society. This analysis examines any silences in the texts. From this the marginalised voices can be brought to the fore and they can challenge the constructions the dominant discourse transmits through the text (Fairclough, 1992, 2001, 2009). Stage four “moves the analysis from negative to positive critique: identifying... possibilities within the existing social process for overcoming obstacles to addressing the social wrong in question” (Fairclough, 2009, p. 171).

This research uses an adapted version Fairclough’s (2009) critical discourse analysis method. The stages are:

- Stage 1: Assert a social problem which includes a discussion of the social problem through the literature in Chapter 2 which informs the social practice;
- Stage 2: The social problem is analysed which includes:
 - a. A discussion of the methodology to analyse the data,
 - b. The discourses of the text are analysed discursively, and
 - c. A linguistic analysis of the texts;
- Stage 3 Consider whether the social order ‘needs’ the social problem; and
- Stage 4: Analyse the texts and the discourses for transformation.

Stage one examines the social problem of this research which is an exploration of gendered constructions in students’ science fiction texts from one Grade 9 English classroom. This social problem is analysed for gender inequities and power relationships that circulate in society (Davies, 2003; Hiller, 1998; Hiller & Johnson, 2007; Luke, 1999; Weedon, 1997; Wohlwend, 2009).

An expansion of the social problem occurs in Chapter 2 in the literature review of gendered constructions within popular cultural and science fiction texts. Further to this in Chapter 3, stage one continues to be discussed through an examination of the critical literacy pedagogy that underpins the teaching of the science fiction unit and the analysis of the data.

Stage two is the discourse analysis step of Fairclough's (2009) critical discourse analysis method. This occurs in chapters four and five. In chapter 5, the coding process chapter, constructivist grounded theory is used to analyse the data to construct the theoretical codes (Charmaz, 2000, 2005, 2006). The theoretical codes are then constructed into several dominant discourses. Fairclough's (2009) critical discourse analysis method examines the discourses through a critical discourse analysis in chapter six.

Stage two also explores the discourses of the issue through a discourse analysis of the texts. This stage uses both a discursive and a linguistic analysis. The linguistic analysis uses modality and an examination of the meaning of a word. Modality rates the assertiveness of the words through their meanings (Fairclough, 1992, 2001, 2009). Words through the strength of their meanings influence the way a text is read and spoken (Belsey, 1980; Luke, 1999). Modality sets up the value or assertiveness of the meanings of words in sentences or paragraphs and helps to construct an understanding of how the students and teachers may view words and their meanings. Further to this, the use of modality enables the reader to formulate his or her own interpretation of the texts (Fairclough, 1992, 2001, 2009). The modality is rated either low, medium or high in importance or influence.

Modality is the assertiveness or strength of something stated or acted out through language. Modality concerns the points of separation of certainty or

uncertainty amid affirmation and negation. This is asserted by Halliday (1985) in the following quotation by stating that, “the possibilities are not limited to a choice between yes and no. There are intermediate degrees... between the positive and negative poles, are known collectively as MODALITY” (p. 86). This allows writers or readers to express a judgment or an announcement with a great deal of conviction or with none at all. Verbs and adverbs help to indicate the strength of such statements. Expressions are strongly, moderately or tentatively made. Values of high, low or medium can be given to emphasise the assertiveness of such statements (Fairclough, 1992, 2001; Halliday, 1985, 2004; Jordon, 1992). Halliday (1985) states that, “The third variable in modality is the value that is set on the moral judgement: high, median and low” (337). For example, low modality is shown in the following sentence, “the mouse [seldomly, possibly, perhaps, sometimes, occasionally] sits on the mat”. An example of medium modality is demonstrated by “the mouse [usually, probably, frequently, likely] sits on the mat”. While high modality would be “the mouse [certainly, always, undoubtedly, definitely, clearly, never] sits on the mat”.

In this research the certainty or uncertainty of a character’s action, behaviour, emotion or thought is the focus of the modality of the language. The students’ science fiction written texts provides words for the modality analysis that are assessed for their strength or their assertiveness. Adjectives, verbs and adverbs help to construct the assertiveness of the character’s action.

Stage three of Fairclough’s (2009) critical discourse analysis method is not a separate stage. Instead, this stage is discussed through stage one, two and four, as this idea of whether a society needs a social problem is complicated and affects society in a direct way. It is thus discussed in the introduction chapter (Chapter 1), the literature chapter (chapter 2) and the transformation chapter (Chapter 7).

Stage four the transformation analysis, is in Chapter 7 of this thesis after the critical discourse analysis (Fairclough, 2009). In Chapter 7 the discourses of transformation are analysed using examples from the Students' Version 2 Science Fiction Texts (Appendix B, pp. 315-348). The conclusion chapter reflects on the research process and the findings of the discourse analysis and then makes recommendations.

Constructivist grounded theory and critical discourse analysis

This research uses constructivist grounded theory (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a, 2011b) and critical discourse analysis (Fairclough, 1992, 2001, 2009; Wodak & Meyer, 2009) because they add rigor to the analysis of the data, they are adaptable and they are flexible in what they can investigate especially if transformation can occur. These two approaches used in conjunction with each other provide a rigorous and innovative method to analyse data and adds to the analysis of qualitative research (Charmaz, 2011a; Fairclough, 2009; Hiller, 1998; Wodak & Meyer, 2009).

This research views theory being built from the data rather than preceding from it to form a hypothesis. This is consistent with a poststructuralist position in the reading of the data and the construction of discourses (Davies, 1993, 2003; Gilbert, 1995; Gilbert & Taylor, 1991; Weedon, 1997, 1999). So rather than starting from the use of an a priori hypothesis, this research is dialectical and open-ended. This research builds its argument through engagement with the collected data and is informed by the students' writing. This thesis recognises that the data area is one site with its own structure, boundaries and history (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006; Fairclough, 1992, 2001, 2009; Wodak & Meyer, 2009).

At the conclusion of the coding process the major theoretical codes are constructed through an interactive process of researcher with the data. It is discursive practices and not individual subjectivity, which are interrogated. The coding process is an interactive and reflexive reading of the data. It is assumed that the subjectivity of the researcher is embedded in a range of discourses, some held consciously, others unconsciously and that the analysis process reflects the subject position of the researcher. The construction and reconstruction of the coding processes are readings, which are enabled by the interpretative frameworks of the researcher as applied to the data. The processes of coding in the theory building are intended to be liberatory for the participants (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006).

The coding is systematic and transparent. It is used to examine the data and find patterns in the students' science fiction texts. The codes are constructed into theoretical codes (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a). After the processes of grounded theory are completed, the theoretical codes are reconstructed into discourses. Then by means Fairclough's (1992, 2001, 2009) critical discourse analysis method the discourses are analysed. Using constructivist grounded theory (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a) and critical discourse analysis (Fairclough, 1992, 2001, 2009; Wodak & Meyer, 2009) makes the analysis of the data more transparent and detailed (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006; Fairclough, 1992, 2001, 2009; Wodak & Meyer, 2009). Charmaz (2000) argues that, "Essentially, grounded theory methods consist of systematic inductive guidelines for collecting and analyzing data to build middle-range theoretical framework that explain the collected data" (p. 509). Discourse analysis aims to closely examine the ways that language is used to construct meanings. As Wodak and Meyer (2009) point out that, "Nevertheless, rigorous

‘objectivity’ cannot be reached by means of discourse analysis, for each ‘technology’ must itself be examined” (p. 31-32).

Both constructivist grounded theory (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a, 2011b) and critical discourse analysis (Fairclough, 1992, 2001, 2009; Wodak & Meyer, 2009) allow this research a great amount of flexibility as each method can be modified to suit the analysis of the data. Charmaz’s method helps the researcher to adapt the steps of coding, which are needed to code the data. In this research line-by-line coding, initial coding, the construction of categories and finally theoretical coding is used (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a, 2011b). Fairclough’s critical discourse analysis method is modified with some of the stages changed to suit the research analysis (Fairclough, 1992, 2001, 2009). Charmaz (2011c) states that, “how and to what extent researchers use these strategies may vary considerably” (pp. 393-394). Critical discourse analysis are “specific methods used for a particular piece of research” (Fairclough, 2009, 167).

Constructivist grounded theory (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a, 2011b) and critical discourse analysis (Fairclough, 1992, 2001, 2009; Wodak & Meyer, 2009) are methods of analysis that help to investigate individual and social justice issues. The two methods can be used to analyse as wide or as narrow a focus as desired on any issue. They are being used more to view social justice issues (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a, 2011b; Fairclough, 1992, 2001, 2009; Rogers, et. al., 2005; Wodak & Meyer, 2009). However, critical discourse analyses such as using Fairclough’s (1992, 2001, 2009) critical discourse analysis method is widening research or analysis further by examining the data for possible change or transformation (Fairclough, 1992, 2001, 2009; Rogers, et. al., 2005; Wodak & Meyer, 2009). This is what this research is

trying to achieve (Davies, 1993, 2003; Gilbert, 1995; Gilbert & Taylor, 1991; Weedon, 1997, 1999). Fairclough (2009) articulates, “Critical social research aims to contribute to addressing the social ‘wrongs’ of the day... injustice, inequality, lack of freedom, etc.” (p. 163). Charmaz (2011b) writes that, “Qualitative researchers can use grounded theory methods to advance social justice inquiry... and... focuses on and furthers [the allocation of] equitable resources, fairness, and eradication of oppression” (p. 359). The issue that this research is investigating is gender constructions within students’ science fiction texts.

Constructivist grounded theory (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a, 2011b) and critical discourse analysis (Fairclough, 1992, 2001, 2009; Rogers, et. al., 2005; Wodak & Meyer, 2009) can work with other approaches. Charmaz (2011b) and Rogers et al. (2005) support this with the following quotes by stating that, “It offers mixed methods researchers a set of useful tools” (Charmaz, 2011, p. 374). “Analysts bring a range of theoretical and methodological tools to bear on their research problems and... argue that there needs to be a diversity of approaches and that such diversity strengthens the framework and the method” (Rogers, et. al., 2005, p. 13).

The data, the Students’ Version 1 & 2 Science Fiction Texts (2011, Appendix A & B, pp. 255-348), contribute to the analysis and the construction of the discourses. Chapter 5, the coding process chapter, codes the data using constructivist grounded theory (Charmaz, 2000, 2005, 2006). In chapter 6, the critical discourse analysis chapter, the discourses constructed from the codes are analysed and in chapter 7, the textual transformations chapter, the discourses are analysed for any transformation. The extracts from the students’ texts that are used in the analysis of the discourses in chapter 6 the critical discourse analysis chapter and chapter 7 the textual

transformations chapter are on occasion repeated. This does not detract from the analysis and findings as they present the best aspects and traits that construct the discourses in chapter 6 and then any transformation that may occur in chapter 7.

Limitations of the Research and Collection of Data

The main limitation of the research was the length of time allocated by the school to the teaching of the science fiction unit and the time of the year in which it was taught. The unit was first planned for twelve weeks. This was reduced to four weeks comprising of 14 lessons each of 50 minutes duration. It was taught at the end of the year after the formal teaching and assessment had been completed. This limited the possibilities for transformation.

The lack of time meant that students had no time to make connections between gender and other social justice issues. Students could have used their stories to explore how gender and other social issues could affect characters within their own science fiction texts. Social issues that could have been explored include socio-economics, sexuality, cultural identity and physical ability.

Another limitation is that relationships between teacher and student, researcher and teacher are not limited to the things they say when they are teaching, as their discursive practices mutually constitute each other's position. The relationships that a teacher builds in the classroom, the pedagogical practices and the context of the school are inseparable from the effects a teacher has in influencing the students for transformative purposes. It is recognised that some of the voices in the research are excluded. All research of this kind is inevitably highly contextualised. It is also provisional. Gaps and silences appear. The gaps or silences will be analysed in the seventh chapter that deals with the possibility of transformation within the texts.

Finally, a researcher is situated outside of the texts they collect and analyse. Thus, recognition of the relationship of the researcher with the data was important. Using a feminist, poststructuralist theoretical position that underpinned this research design presents no inconsistency. The use of constructivist grounded theory (Charmaz, 2000, 2005, 2006) spawned categories from situated and particular empirical data. The use of constructivist grounded theory (Charmaz, 2000, 2005, 2006) and Fairclough's (1992, 2001, 2009) and critical discourse approach allowed different voices to permeate the text by opening representation up to multiple meanings and perspectives. Lucidity and transparency are the major aims of the integration of the two methods. Further to this, multiple meanings and voices can also be heard and an integrated approach to analysis can open up more possibilities (Charmaz, 2000, 2005, 2006).

Ethics Clearance

The Human Research Ethics Committee (Southern) of the University of Tasmania granted ethics clearance for this research (number H11569). This endorsement to teach a unit on science fiction texts in one secondary school was received. This unit was taught and the data was collected after ethics permission.

Data Collected

The main data analysed in this research were two sets of science fiction narrative texts written by students during a unit of work on science fiction. The first set of writing was written before the teaching of the unit of work and the second set written after the teaching of the unit of work. The analysis methods focused on how students' construct gendered positions through their written texts. The second set of

texts that were collected from the students was informed by their discussions of narrative texts and transformation within texts (Rowan 2001).

The students wrote 14 Version 1 and 9 Version 2 texts. The students were invited to submit their texts. The teacher/researcher did not coerce or force students to submit their texts as they had a right to withdrawal them at any time. This teacher/researcher was not assessing the students' texts and the students were not in a test or examination. The students could then collaborate and co-write the texts as part of the encouraged collegiality of an English classroom. So two students wrote similar stories, but they did change them in subtle ways. This did not affect the analysis, as the discourses based on gender were also present in the other students' texts. The research is not about individual students, but the gendered discourses they construct in their science fiction texts. The students' science fiction texts are quoted verbatim in the analysis and thesis, which were handed to the researcher/teacher at the end of teaching the unit on science fiction.

The teaching of the science fiction unit

The major aim and outcome of the science fiction unit was intended to transform students' views on gender using critical literacy pedagogy. This unit encompassed outcomes from the new *Australian Curriculum: English* (Australian Curriculum, Assessment and Reporting Authority, 2014). Some the specific outcomes are:

Language:

2. Social inclusion

Expanding social roles and relationships require a greater repertoire of interpersonal resources

3. Layering of meaning

Language can be multi-layered, resulting in varying interpretations

Literature

1. Appreciating

Explore and reflect on personal understanding about the world and significant human experience gained from interpreting literary texts

3. Recognising and responding

Identify and explain how the language of literary texts influences personal response using appropriate metalanguage

4. Evaluating

Evaluate others' interpretations of and responses to literary texts based on textual evidence

Literacy

1. Reflecting on text

Identify and explain choices made in texts to achieve particular purposes and to appeal to a wide range of audiences

4. Reflecting on text

Interpret and analyse texts critically for different perspectives including comparing different perspectives including comparing representations of an issue, event, situation or character in different texts

8. Creating texts

Create texts for imaginative, informative and persuasive purposes that make sense of human relationships, advance and justify arguments to persuade others, make judgments and justify interpretations of texts.

(Australian Curriculum, Assessment and Reporting Authority, 2010, pp. 36-38)

The science fiction unit was taught to one Grade 9 secondary English classroom in an independent girls' school in Southern Tasmania in 2011. The unit comprised 14 lessons that were fifty minutes each in duration. While teaching the unit the researcher/teacher had the regular English teacher for that class in attendance.

In lesson 1 and 2 the students and the researcher/teacher explored science fiction and the attributes of a science fiction text. A class definition was formulated and the major features of the genre were investigated. This was aided by a very short DVD presentation of segments from various science fiction visual shows, such as *Star Wars IV: A New Hope* (Lucas, 1977), *Doctor Who and the Eleventh Hour* (Smith, 2010), *Journey to the Centre of the Earth* (Levin, 1959) and *Doctor Who and the Tomb of the Cybermen* (Barry, 1965). The students also questioned the short DVD on how science fiction texts had portrayed gender. They investigated the actions of males and females and how these gendered actions continue to be shown in science fiction texts. This helped to stimulate and form the basis of the classroom discussion.

In lessons 3, 4 and 5 groups of students analysed several different science fiction stories using a mixture of researcher/teacher and Leonie Rowan's (2001) transformative analysis questions. The short science fiction stories included, *There will Come Soft Rains* (Bradbury, 1950), *Been a Long, Long Time* (Lafferty, 1969), *An Ape about the House* (Clarke, 1962) and *The Possessed* (Clarke, 1953). The features of science fiction short story texts were examined as well as how gender was constructed. There was a particular focus on characters' actions performed and values they used. In their groups the students also explored what was valued by the characters and their gendered positions and how these values affected the actions of the characters. Thus, how also these actions and values made them stereotypical or not as male and female characters. The questions that the students used in their small groups were:

- In the short science fiction story what is the theme?
- What science fiction features are represented in the short story?
- Who/what is included?
- What are various individuals associated with? Who gets to do what?
- What is represented as normal?
- Who/what is valued? How is this communicated?
- How does the story reproduce or challenge mythical norms? (Rowan, 2001, p.47)

In lessons 6 and 7 the students reported their findings to the classroom. Each group examined and presented answers with reference to two short science fiction texts. Their responses were recorded on tape and later transcribed.

In lesson 8 the students finished their first versions of their own science fiction texts. Some of the students also edited and proof read their texts. Others finished their texts of science fiction at home in preparation for the next two lessons.

For lessons 9 and 10 the students were organised into small groups. The groups then analysed each of the individual student's original texts from that group. In this task the students concentrated on how gendered constructions were portrayed in their own texts. The students used the questions listed above to analyse the texts. The groups were taped for about 10 minutes each as they worked through the questions. A section below from Transcript 6 demonstrates how one group answered some of the questions:

Student: What do you think the main character's values are? A. What are the main character's values that they hold?

Student: Clair. Values her...

Student: Clair values her work. (Transcript 6, December 2011, p. 4)

The students at the end of the two lessons handed up a copy of their finished Version one science fiction texts (2011, Appendix A, pp. 255-314) to the researcher/teacher.

In lesson 11 and 12 the students reported to the class their answers to the above questions (Rowan, 2001). Each group took turns to report on two texts and the answers about those texts.

During the last two lessons the students rewrote their texts to make them more transformative with respect to gender. The researcher/teacher talked about how characters could be changed to challenge long held ideas on traditional roles in the students' texts. Examples of transformation were given to the students to encourage changes in their own texts. Those students who completed a second version were then

invited to submit them to the researcher/teacher who then provided a summary at the end of the unit. This was the Students' version 2 science fiction texts (2011, Appendix B, pp. 315-348)

Conclusion

This methodology chapter outlined the framework for the analysis for this research. The chapter described the collection of the data. It examined a constructivist grounded theory approach (Charmaz, 2000, 2005, 2006, 2011a) and Fairclough's (1992, 2001, 2009) critical discourse analysis method, which were used to analyse the students' science fiction texts for gender constructions. This chapter also discussed qualitative research and grounded theory.

Chapter 5, the coding process chapter, discusses processes of coding the data (Charmaz, 2000, 2005, 2006, 2011a). It outlines the coding of the data from initial coding to theoretical coding.

MORBI ADIPISCING

I TURNED MY IPOD ON TO DO SOME RESEARCH ON THESE HEADACHES, MEMORY LOSS AND FATIGUE. BUT EVERY TIME I KEYED THE PHRASE INTO A SEARCH ENGINE ON THE IPOD, IT WOULD CRASH AND TURNOFF. AFTER REPEATING THIS 4 OR 5 TIMES I DECIDED TO TURN ON MY LAPTOP AND USE THE INTERNET ON THAT INSTEAD. WHEN I TYPED THE EXACT PHRASE INTO THE SEARCH ENGINE IT LOADED WITHIN 0.25 SECONDS WITH 3 MILLION PAGES OF RESULTS FOUND. I SCROLLED DOWN THE FIRST PAGE AND FOUND THE MOST RELEVANT DESCRIPTION AND CLICKED ON THE LINK. THE ARTICLE WAS REALLY LONG BUT IT WAS BY A FAMOUS DOCTOR FROM OXFORD UNIVERSITY IN ENGLAND. SO IT JUST HAD TO BE TRUE. PLUS THERE WERE ALSO OTHER REFERENCES FROM OTHER WELL-KNOWN DOCTORS AROUND THE GLOBE. AS I READ ON IT DESCRIBED ALL THE SYMPTOMS OF BRAIN WASHING AND THE NEW 21ST-CENTURY DEVICES THAT BRAIN WASHED USERS WORLDWIDE. IT WAS SAYING MORE AND MORE ABOUT MY SYMPTOMS AND THERE WAS EVEN A NAME FOR THE ILLNESS, 'MORBI ADIPISCING'.

(STUDENTS' VERSION 1 SCIENCE FICTION TEXTS, 2011, P. 258)

CHAPTER 5

CODING PROCESS

Introduction

The focus of this research is on how students' construct gender in their science fiction texts. This chapter describes how constructivist grounded theory (Charmaz, 2000, 2005, 2006, 2011) is used to analyse qualitative data. The data came from the teaching of a unit on science fiction texts. The classroom was in one secondary Grade 9 English classroom in an independent girls' school. The data consisted of two versions of short science fiction texts written by individual students. The first version of the science fiction texts was written before the teaching of the unit on science fiction and the second version was written after the unit. This unit used a critical literacy/transformative pedagogy (Morgan, 1996, 2004; Rowan, 2001).

This chapter uses the coding processes of constructivist grounded theory (Charmaz, 2000, 2005, 2006) to construct the discourses, which are the focus of the analysis and of this research. The discourses are then analysed in the next two chapters using stages 2 to 4 of Fairclough's (2001, 2009) critical discourse analysis approach and finally, a summary of the major findings are made. In this chapter a number of steps of constructivist grounded theory (Charmaz, 2000, 2005, 2006) are used to sort and code the data. The steps are line-by-line coding, initial coding, memo writing, and category coding and theoretical coding. Charmaz acknowledges that these processes may be adapted. 'But how and to what extent researchers use these strategies may vary considerably' (Charmaz, 2011a, pp. 393-394).

The Analysis of the Data

Line-by-line coding

Line-by-line coding is the process used in constructivist grounded theory to analyse each line of the data to identify the direct language of the participants (Charmaz, 2000, 2005, 2006, 2011a & b; Charmaz & Bryant, 2007). In this study, line-by-line coding is used for both Students' Versions 1 and 2 of the Science Fiction Texts (2011, Appendix A & B, pp. 255-348). In viewing each line the actions, behaviours, feelings, mental and physical traits and appearances of the characters are coded. Where there is more than one character trait on the same line they are coded as separate line-by-line codes. Table 1 shows how the line-by-line coding is recorded from a Version 1 Student's Science Fiction Text.

Table 1
An Example of Line-by-Line coding

Line from Version 1 Science Fiction Texts	Line-by-line code
Detention! Clair never had detention before and never would	Had detention
have guessed that she will in doing it. Heart broken,	Never would have guessed Are heartbroken
Clair slumped in the chair Miss Jones gave her and left her in the	Slumped in the chair
quiet room. Nobody was in there, only Clair. Every now and	Nobody was in there, only Clair
then she would hear kids playing outside and having a ball.	Hear kids playing Having a ball
Clair started to cry and when that first tear fell from her face, well I guessed she wished it didn't.	Started to cry Well I guessed She wished it didn't

The line-by-line codes are split into male and female based on the gender of the character. An example of line-by-line codes for one text is shown in Table 2, which demonstrates that there are clear differences in how students view some of the actions and traits between males and females. Females, for example, are constructed with "long hair", "are princesses", "see men's eyes", "chat for hours" and "become

engaged”. Males “have ships”, “capture people against their will”, “stab females” and “get furious”.

Table 2
An Example of Line-by-Line Coding for 1 Student’s Text

Avelaidia Version 2 Text 17 Male	Avelaidia Version 2 Text 17 Male	Avelaidia Version 2 Text 17 Female	Avelaidia Version 2 Text 17 Female
Come back again Have ships Make it back to land Like to meet females Introduce themselves Chat for hours Lose track of time Are natives Are captains Capture natives Have natives as friends Have jobs Capture people against their will Tell secrets Hide things from others Explain reasons Create monsters Try to protect own lands Are strange white men Intrude on other’s lands Threaten everybody Unsure about what is safe Are captains	Find dying females Have spears Get furious Get devastated Tell things to other males Are captains Kill captains Panic Don’t think Die Have unknown futures Find things out Stab females Have knives	Stroke their long hair Have long hair Look out through windows Watch their land Witness others Have land Find out what others are doing Are princesses Can live under the water Follow people Find out if people mean to do harm Follow people in water Follow closely behind Hope not to be seen See men’s eyes Are casual in approaches Ask things Introduce themselves Chat for hours Lose track of time Insist on coming Explore Manage to pass through sea monsters	Have names Tell secrets Become close to males Become engaged Have misfortune Have dying fathers See white men as nice Never speak to fathers Get stabbed in the stomach Have lungs with holes in them Die Keep their souls in urns Give males spears Love Write notes Watch over sons Meet natives Become close friends Keep secrets

The line-by-line coding leads to the next stage of coding, which is initial coding.

Initial coding of the data

Initial coding brings together line-by-line codes that show evidence of the same patterns. It helps to consolidate the code and coding process into larger segments of codes that can be analysed and can start to build into theoretical codes.

Initial codes are active codes, which is a summary of what the participant is saying or

doing. The code must epitomise this active action. (Charmaz, 2000, 2005, 2006, 2011a; Charmaz & Bryant, 2007). In this research the line-by-line codes are explored for patterns of like feelings, values and actions. If there is a strong enough connection between line-by-line codes they are then sorted under a specific initial code. An example of this is shown in Table 3 with separate male and female initial codes being represented. Initial code 40 females “are confident” constructs them as smug about themselves. They are self-assured enough that they can be sarcastic and tell jokes. Initial code 8, males “are angry,” means they lose their tempers over everything. Males, for example, that are constructed with initial code 23 “dream” “wish” and “believe things to be true”. The initial code 43 for females constructs them as “snappy dressers”, which means they are “beautiful”, “have long blonde perfect hair and make-up”, and that they do not want their looks spoilt which is shown in the line-by-line code ‘think about hair being ruined’.

Table 3
An Example of Initial Coding Under Female and Male Characters

Females	Males
40. Are confident Are full of herself Have smug looks Are smug Mock others Can make jokes Are sarcastic 43. Are snappy dressers Have long blonde perfect hair Do hair and make-up Think about hair being ruined Are beautiful Look nice	8. Are angry Are Angry Get annoyed Some men are more annoying than women Get angry Get furious with rage Dislike screaming Dislike being accused Hate everything 23. Dream Wish Believe things to be true Live in dreams Dream

Constructing the initial codes is a long process. Some of the initial codes are named and re-named due to the original name not matching the patterns of the line-by-line codes and the initial code. Many of the original initial codes are also

combined with others as they have clear patterns of sameness. Table 4 and 5 demonstrate a couple of examples of where initial codes are re-named and re-configured. For example, the female code number 30 is firstly named females “are constructed as clever” and then is changed to its final version “display cleverness”. Table 5 also has an example from the version two science fiction texts of the female initial codes 3 and 25 being combined to form code 10 “are feeble”. All of the initial codes in the tables are constructed as active by drawing more attention to the action, value, feeling or other character trait by constructing it with an active verb. This is demonstrated by the male initial code 33 from the version one texts in Table 5. Males “are constructed as sick” is the first way it is written. However, to make code 33 active and to focus more on the action it is changed to males “get sick”. This is in accord with the suggestion by Charmaz that the importance of active codes is to capture the actions of the participant (Charmaz, 2000, 2005, 2006, 2011a).

Table 4
An Example of Female and Male Initial Codes Re-named or Reconfigured

Sample 1 of Version 1 Science Fiction Texts of initial codes first version of initial codes	Sample 1 of Version 1 Science Fiction Texts of initial codes final version of initial code
30. Females are constructed as clever Are top students Are very smart Are maths teachers Are experts (doctors) Do science Prefer knowledgeable subjects like science and maths Are really good at science and maths Have elective subjects Do art Fiddle with technological things Interested in technology Use laptops to search for answers Scroll and find answers Research using the internet Believe in using older technology	30. Display cleverness Are top students Are very smart Are maths teachers Are experts (doctors) Do science Prefer knowledgeable subjects like science and maths Are really good at science and maths Have elective subjects Do art Fiddle with technological things Interested in technology Use laptops to search for answers Scroll and find answers Research using the internet Believe in using older technology
33. Males are constructed as sick Get sick (2) Get concussion Are sick robots Watch in pain Have pain	33. Get sick Get sick (2) Get concussion Are sick robots Watch in pain Have pain

Table 5
An Example of Female and Male Initial Codes Re-named or Reconfigured

Sample 2 Version 21 Science Fiction Texts of initial codes first version of initial codes	Sample 2 of Version 2 Science Fiction Texts of initial codes final version of initial codes
3. Females are constructed as getting trapped Feel trapped Get trapped Get separated from loved ones Get taken away 25. Females are constructed as easily hit, abused and dead Get struck down Get knocked out Receive abusive phone calls See the end of their life See themselves as dead	10. Are feeble 3. Females are constructed as getting trapped Feel trapped Get trapped Get separated from loved ones Get taken away 25. Females are constructed as easily hit, abused and dead Get struck down Get knocked out Receive abusive phone calls See the end of their life See themselves as dead Have mum's with cancer

The four tables below represent the male and female initial codes, which are constructed from the line-by-line codes from the two versions of the students' science fiction texts. Table 6 46 female codes and table 7 47 male initial codes are shown from the Students' Science Fiction Texts Version 1. In table 8 49 female codes and table 9 34 male initial codes are shown from Version 2 of the Students' Science Fiction Texts.

The initial codes are then reapplied to the data, for each of the two versions of the students' science fiction texts. This is to gain the frequency of the initial code

through the data. The reason is to display how the initial code is constructed through the texts. The use of frequency of the initial code is not to validate it or to seek some truth as in a quantitative measure (Charmaz, 2000, 2005, 2006) but to demonstrate its existence and the importance of the character trait to the students. This will be the only use of such a procedure through this study. The four tables below show the frequency of the initial codes in each version of the students' science fiction texts.

Table 6
Female Initial Codes of Version One Students' Science Fiction Texts

Female initial codes Version 1 texts Column 1	Frequency	Female initial codes Version 1 texts Column 2	Frequency
01. Love	06	26. Are frail	21
02. Are carers	17	27. Are domestic	20
03. Are sick	22	28. Are cheerful	19
04. Have physical problems	27	29. Are healthy	07
05. Have family	21	30. Display cleverness	29
06. Are beautiful and young	07	31. Are crazy	04
07. Are lazy	23	32. Are lonely	04
08. Are angry	08	33. Are sceptics	04
09. Are talkers	07	34. Have babies	05
10. Are bargain hunters	09	35. Die	09
11. Have physical deformities	10	36. Trust others	09
12. Are normal	07	37. Are dreamers	09
13. Have energy	26	38. Are rich	05
14. Trust	05	39. Are impatient	08
15. Have patience	04	40. Are confident	11
16. Are thinkers	42	41. Are super beings	09
17. Are inarticulate	26	42. Have friends	14
18. Get scared	43	43. Are snappy dressers	13
19. Have adventures	05	44. Have good hearing and sight	15
20. Are criminals	15	45. Are walkers	25
21. Use transport	07	46. Are property owners	04
22. Have emotions	17		
23. Are self-conscious and invisible	13		
24. Are polite	12		
25. Show authority	15		

Table 7
Male Initial Codes of Version One Students' Science Fiction Texts

Male initial codes Version 1 texts Column 1	Frequency	Male initial codes Version 1 texts Column 2	Frequency
01. Are old	02	25. Are conservative	04
02. Have physical deformities	09	26. Are happy	24
03. Have bad hearing, speech and sight	08	27. Display vulnerability	09
04. Are strange	10	28. Are unintelligent	19
05. Are energetic	13	29. Travel	05
06. Are authoritative	24	30. Get upset	27
07. Are criminals	14	31. Are workers	07
08. Shows irritation	10	32. Show madness	05
09. Are muscular	36	33. Get sick	04
10. Yell	21	34. Ignore females	05
11. Are cowards	01	35. Are failures	05
12. Show cleverness	09	36. Are talkers and inquisitive	12
13. Explore	08	37. Care	22
14. Display laziness	09	38. Admire masculinity	01
15. Are grumpy	07	39. Lose themselves and things	04
16. Have hope	04	40. Are quiet	02
17. Are rich	07	41. Are young	13
18. Are smart	27	42. Are alone	01
19. Have success	02	43. Like females	04
20. Are super beings	04	44. Are impatient	04
21. Have family	20	45. Have good hearing and sight	07
22. Have friends	10	46. Show weakness	14
23. Are dreamers	06	47. Are walkers	08
24. Show politeness	13		

Table 8
Female Initial Codes of Version Two Students' Science Fiction Texts

Female initial codes Version 2 texts Column 1	Frequency	Female initial codes Version 2 texts Column 2	Frequency
01. Display loving	07	26. Have criminal tendencies	03
02. Are bargain hunters	06	27. Display emotions	15
03. Are patient	12	28. Are talkers	17
04. Show care	06	29. Get angry	02
05. Have walks	12	30. Are successful	03
06. Use transport	07	31. Are inquisitive	17
07. Work	03	32. Are rich	07
08. Are excited	15	33. Have imagination	04
09. Display loneliness	01	34. Show self-consciousness and embarrassment	06
10. Are frail	08	35. Have good eyesight, speech and hearing	07
11. Are forgetful	06	36. Are strange	10
12. Have family	08	37. Display physical deformities	11
13. Are energetic	17	38. Are inarticulate	11
14. Show cleverness	29	39. Are crazy	05
15. Display domesticity	09	40. Are normal	05
16. Are thinkers	28	41. Are trusting	06
17. Are snappy dressers	11	42. Show authority	18
18. Become sick	16	43. Are young and beautiful	09
19. Show health	04	44. Are tough	16
20. Are lazy	06	45. Fail	03
21. Have friends	13	46. Are heroes	04
22. Are dreamers	07	47. Celebrate life	06
23. Are impatient	08	48. Travel	04
24. Go to places	03	49. Are polite	11
25. Are scared	08		

Table 9
Male Initial Codes of Version Two Students' Science Fiction Texts

Male initial codes Version 2 texts Column 1	Frequency	Male initial codes Version 2 texts Column 2	Frequency
01. Are strange	05	18. Are pathetic	13
02. Are successful	01	19. Display patience	06
03. Have friends	03	20. Travel	02
04. Are clever 7	07	21. Are unintelligent	11
05. Show bravery	02	22. Have bad sight and speech	08
06. Get angry	01	23. Are sick	08
07. Are criminals	12	24. Are normal	03
08. Are smart	09	25. Die	04
09. Display politeness	03	26. Dream	03
10. Have good sight and hearing	04	27. Are strong	25
11. Are energetic 7	07	28. Show rudeness	04
12. Work	08	29. Are super beings	11
13. Are rich	05	30. Are upset	03
14. Show laziness	10	31. Display happiness	05
15. Are conservative	03	32. Chat	02
16. Are inquisitive and questioners	16	33. Are cowards	02
17. Have family	08	34. Are domestic	03

The initial codes each have a memo and then they are constructed into categories.

Memos for initial codes

Memos are written for the initial codes. Constructivist grounded theory (Charmaz, 2000, 2005, 2006, 2011a & b) uses memos to prompt the researcher to make connections between line-by-line codes when constructing initial codes (Charmaz, 2000, 2005, 2006, 2011a & b; Charmaz & Bryant, 2007; Charmaz & Mitchell, 2001). In this research memos are written for both Versions 1 and 2 of the Students' Science Fiction Texts of initial codes. Below are two examples of the memos that are written from the Version 1 Science Fiction Texts initial codes:

3. Females are sick

This code has females always feeling, being or wanting to be sick. This is such a stereotypical code as females are kept in a weak state of body.

20. Males are super beings

They try to save people with their super powers and free them as well as following the Scouts' motto of "Be prepared". (Memos for Version 1 Texts, 2012, pp. 2 & 8)

Categories

The categories are constructed from the initial codes due to similar patterns or meanings. This helps the researcher to analyse larger amounts of data with the aim of constructing theoretical codes (Charmaz, 2000, 2005, 2006, 2011a & b). In comparing and analysing the initial codes patterns of actions, values, feelings, physical and other traits are constructed together into categories if they are the same. In the Students' Version 1 Science Fiction Texts (2011, Appendix A, pp. 255-314) 15 female and 15 male categories are constructed. In the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) 16 female and 9 male categories are constructed.

The construction of the categories and the naming of them is a long and sometimes tedious process. For example, from the Students' Version 2 Science

Fiction Texts the male category 3 relationships is changed to comradeship in the next draft. Some categories from the first draft merge with others due to having strong links between them, which makes a new category. An example of this is the female category 14 “delusional” which has the two initial codes 22 “dream” and 33 “have imagination”. In the final draft of the categories the initial code 22 is linked to female category 1 “responsive”, while initial code 33 is moved to the female category 2 “thoughtful”. Therefore, the category 14 “delusional” is omitted. The following tables 10, 11, 12 and 13 outline the categories of the Version 1 and 2 of the Science Fiction Texts and the initial codes that construct them.

Memos for categories

Memos are written for the categories once they are constructed. Constructivist grounded theory (Charmaz, 2000, 2005, 2006, 2011a & b) uses memos to help the researcher to examine thoughts of how categories are constructed from the initial codes. This helps to construct the categories into theoretical codes (Bryant & Charmaz, 2007; Charmaz, 2000, 2005, 2006, 2011a & b; Charmaz & Mitchell, 2000). The memo of category 6 below is an example, which is written from the Students’ Version 1 Science Fiction Texts category memos:

6. Females are angry, criminals, crazy and very impatient when they are linked to the anger category. Females go against what they should be as in the category of compassionate or sensitive for these are aspects that are rude and very non-sensitive even rebellious. (Memos for Version 1 texts, 2012, p. 2)

Below the categories for both versions of student science fiction texts are expanded upon.

A brief analysis of the categories

In this section the categories are analysed from the Version 1 and Version 2 of the Students' Science Fiction Texts (2011, Appendix A & B, pp. 255-348). They are then constructed as female or male. The categories are constructed through initial codes, which have similar patterns and meanings. Each category is discussed briefly to show why and how the initial codes form such a category.

Categories for version one science fiction stories

Female categories

Table 10 shows the female categories from the Students' Version 1 Science Fiction Texts (2011, Appendix A, pp. 255-314) and a brief analysis of them. The female categories for the Version 1 Texts are 15 in total.

Table 10
Categories for the Students' Version 1 Science Fiction Texts

Female category Column 1	Initial codes	Female category Column 2	Initial codes
1. Sensitive	01. Love 14. Trust 22. Have emotions 28. Are cheerful 36. Trust others	8. Active	13. Have energy 19. Have adventures 21. Use transport 41. Are super beings 45. Are walkers
2. Compassionate	2. Are carers 15. Have patience 24. Are polite	9. Knowledgeable	16. Are thinkers 30. Display cleverness 33. Are sceptics 09. Are talkers
3. Physically ill	03. Are sick 04. Have physical problems 11. Have physical deformities	10. Inarticulate	17. Are inarticulate 37. Are dreamers
4. Relationships	05. Have family 42. Have friends	11. Self-assured	25. Show authority 40. Are confident
5. Attractive	06. Are beautiful and young 43. Are snappy dressers	12. Weak	07. Are lazy 26. Are frail 35. Are dying
6. Angry	08. Are angry 20. Are criminals 31. Are crazy 39. Are impatient	13. Physically well	44. Have good hearing and sight 29. Are healthy 34. Are having babies
7. Drugged	10. Are bargain hunters 12. Are normal 27. Are domestic	14. Prosperous	46. Are property owners 38. Are rich
		15. Insecure	18. Get scared 23. Are self-conscious and invisible 32. Are lonely

Category 1 Sensitive: In this category females are comfortable when using emotions. They love and trust and are cheerful. Their whole attitude is to be sensitive to their feelings and to never hide them. This also means sensing the need to trust others. An example of this category follows, “Luke opened the door and suddenly a lady jumped on him she was wailing like a loonie, she kissed him on the cheek” (Who, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 294).

Category 2 Compassionate: In this category females care and want to help others. They show their compassion to others to the extent of being well mannered and patient. Females in this category are totally focussed on others and how they can

help others in their life. From the student texts an example of this category follows, “I helped Mum with the dishes and then went to bed and prepared for another early start” (*Death by Paint*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 279).

Category 3 Physically ill: In this category females are continually sick. Females are constructed as never escaping any illness. They are constructed with permanent physical problems, including deformities. This is shown through the following example, “Susan went to the bathroom to get some toilet paper and wipe the blood off; she noticed her blood was very dark, almost black” (*Maggots Rule London*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 277)!

Category 4 Relationships: In this category females are constructed as members of families and with friends. Relationships do not only mean they are constructed with family or friends, but they value and crave the need to include relationships in their lives. This includes them as mothers, sisters, grandparents and best friends. The category is demonstrated in the following example, “I sent my Mum and Dad a message asking if the weather was bad news for them” (*The Day After Today*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 288).

Category 5 Attractive: In this category females are associated with being young, beautiful with a great fashion sense and are well presented. In the following example the category of attractive is shown, “I was wearing a beautiful silk dress and I had long blonde hair that looked so perfect, considering that I had only just woken up” (*Too Small Short*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 262).

Category 6 Angry: In this category females are angry, impatient, crazy and having criminal tendencies. This female displays and lives for anger. They disregard

others and their feelings. Angry females are always tense for they scream and yell a lot. This category is demonstrated in the following example, “Miss Jones saw her and got really angry” (*The Mirror Keeper*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 282).

Category 7 Drudged: In this category females make the best housewife or partner. They know how and where to shop, they are great cooks and are normal in their female lives. They are unadventurous as they are at one with domestic routine. Domesticity is the perfect life for them. An example of this category follows, “Janet was in the kitchen cooking eggs and bacon” (*Who*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 294).

Category 8 Active: In this category females are physically at their peak. They are totally into energetic pursuits, especially running. The female who is linked to the active category remain dynamic and on the go all the time. One example of the this category follows, “Sally ran out of the house and kept running until she reached the police station” (*Superstitious Green*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 284).

Category 9 Knowledgeable: In this category females are not equalled when it comes to intelligence. They are very smart and clever. This female can use any electronic equipment with ease and confidence. The knowledgeable category constructs females as doctors and wise people. This female can build and create works of art and other things that equal the best in the world. The following example demonstrates this category, “She can work with just about nothing but still create something that looks like she has had all the tools and equipment in the world” (*Death by Paint*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 279).

Category 10 Inarticulate: In this category females are inarticulate and dreamers. They cannot express anything, as they are not smart enough. Technology is something they fail to comprehend. Females in this category are not clever and creative. Inarticulate as a category means they cannot communicate their everyday thoughts in acceptable language. An example of this category follows, “I swiped my fingers across the screen to unlock it, and all of a sudden the screen went blank for a millisecond” (*Morbi Adipiscing*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 258).

Category 11 Self-assured: In this category females are confident and authoritative. Self-assured females exude a glowing energy of confidence and know how to command and control others and from that gain respect. An example of this category is demonstrated below:

The Australian Prime Minister sighed with her face in her hands... “That could definitely work,” the Prime Minister nodded, “Go and inform the police force that the radioactive waste shall be moved tonight. Tell them to be very thorough in moving it, making sure none of it gets spilt.” (*Radioactive Waste*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 308)

Category 12 Weak: In this category females are lazy, weak in physical strength and dying. Females cannot fight and death is ever present in their lives. They may be so weak that they cannot move very far for this would take too much energy. This category is shown in the following example, “The last time I was knocked out for 20 minutes on the kitchen ground and didn’t awaken until my cat started licking me on the face” (*Morbi Adipiscing*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 258).

Category 13 Physically well: In this category females are totally healthy.

They are not sick or deformed. Females also produce healthy babies. Physically well females are constructed as not needing to worry about hospitals or doctors. This category is demonstrated in the following example, “Elizabeth started to wear flowing clothes and big jackets to hide the bump, by now she was pretty positive something was growing inside but not just growing, kicking” (*Superstitious Green*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 285).

Category 14 Prosperous: In this category females are rich and own huge tracks of land. They are very fortunate because they are able to make ends meet and have spare cash to spend. Prosperous females own castles or palaces and live a life of luxury. This is demonstrated in the following example, “she comes from a posh family with more money than they could possibly use in a lifetime” (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 297).

Category 15 Insecure: In this category females are scared, self-conscious and lonely. Females do not believe people as they distrust them. They are not confident in how they look and appear to others. The following example supports this category, “Clair was frightened by what she was seeing and screamed as loud as she could” (*The Mirror Keeper*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 282).

Male categories

Table 11 shows the male categories from the Version 1 Science Fiction Texts (2011, Appendix A, pp. 255-314) and a brief analysis of those categories follows.

There are 15 male categories for the Version 1 Texts.

Table 11
Categories for the Students' Version 1 Science Fiction Texts-Male

Male category Column 1	Initial codes	Male category Column 2	Initial codes
1. Ailing	01. Are old 02. Have physical deformities 03. Have bad hearing, speech and sight 33. Get sick	9. Influential	06. Are authoritative 17. Are rich 19. Have success
2. Weird	4. Are strange 32. Show madness	10. Connections	21. Have family 22. Have friends
3. Strong	05. Are energetic 09. Are muscular 20. Are super beings 31. Are workers 47. Are walkers	11. Vulnerability	11. Are cowards 14. Display laziness 27. Display vulnerability 28. Are unintelligent 35. Are failures 39. Lose themselves and things 46. Show weakness
4. Lonely	34. Ignore females 42. Are alone	12. Expressive	26. Are happy 37. Care 43. Like females
5. Angry	8. Shows irritation 10. Yell 44. Are impatient	13. Respectful	24. Show politeness 25. Are conservative 40. Are quiet
6. Intelligence	07. Are criminals 12. Show cleverness 18. Are smart 36. Are talkers and inquisitive	14. Optimism	16. Have hope 23. Are dreamers
7. Adventurer	13. Explore 29. Travel	15. Physically fit	38. Admire masculinity 41. Are young 45. Have good hearing and sight
8. Distressed	15. Are grumpy 30. Get upset		

Category 1 Ailing: In this category males are old, ill and deformed physically. They are constantly sick or think they are sick. The common cold is a death sentence for them. This category of the ailing is supported by the following example, “Maybe I fainted in the elevator and I had concussion” (*Robot Dad*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 273).

Category 2 Weird: In this category males are strange and mad. To be weird is a sign of being mentally imbalanced. They do not know when they are insane or being strange. An example of this category follows, “The strange man entered my room

again” (*Too Small Shorts*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 261).

Category 3 Strong: In this category males are muscular, fit, super beings and workers. The strong male is energetic and is a fitness freak. They are good at any sport or job that requires a great degree of fitness. In the following example this category is shown, “The small but powerful man appeared from the behind a triangular shaped wall” (*The Mirror Keeper*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 283).

Category 4 Lonely: In this category males are left alone and they ignore females. This category means that males are without a friend in the world and no family. These males present themselves as wanting to be alone by ignoring others. An example of this category follows, “I slowly opened the door... standing all alone in the middle of a tiny room” (*Robot Dad*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 273).

Category 5 Angry: In this category, males are yellers, show irritation and impatience. They are very rude and angry as they push and shove their way through others. This male does not care for others. This category is demonstrated in the following example, “Some of the boys in our grade started going stupid and playing up because that's just what they do as soon as they get the opportunity” (*The Day After Today*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 288).

Category 6 Intelligence: In this category males are clever and smart. They love to research and question things. The intelligent male views himself as a super criminal because of his intellect. This means that these males are very confident in succeeding in their criminal acts. Intelligent males are at the top of any intellectual position in society. This is shown in the following example, “he is the only science

teacher here in the whole school that has a degree in ecology” (*The Un-Ordinary Day at School*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 270).

Category 7 Adventurer: In this category males travel and explore. Males travel to places, under the sea and through time. The adventurer category means that males go to places for certain purposes. This male is constructed with extraordinary skills in searching and uncovering things. They like to search for objects ancient and of the present. An example of this category follows, “Douglas Riley was coming close to discovering that hidden world, fossils he had never seen before had been showing up, scriptures and drawings of animals had been found floating of all the Atlantic Ocean” (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 295).

Category 8 Distressed: In this category males are grumpy and upset. Males cry and wail about things. Males who are linked to the distressed category do not hide how they feel and they are always sorry. The category is shown in the following example, “The only thing Clair saw before she fainted was the man walking slowly towards her grumbling and moaning” (*The Mirror Keeper*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 283).

Category 9 Influential: In this category males are rich, authoritative and successful. It is not only through their wealth that males command respect, but also through high social positions. Males who are linked to the influential category use their positions of authority and wealth to command and control others. In the following example this category is shown, “The man screamed. “But I will tell you this, I am the Mirror Keeper, you’re in my realm”” (*The Mirror Keeper*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 284).

Category 10 Relationships: In this category males surround themselves with friends and family. They are brothers or fathers. Relationships as a category means

males are also forming and needing to care for such liaisons. This includes females as friends and partners. The category of relationships for males is supported in the following example, they “were Luke’s best friends and practically lived at the Gelger house” (*Who*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 291).

Category 11 Vulnerability: In this category males are unintelligent, lazy, vulnerable, cowards, failures and weak. They lose things including themselves. Vulnerability as a category links males to being totally hopeless and pathetic. An example of this category follows, ““I don’t even know what it is, let alone how I used it Sir” Aiden answered wondering what was going on” (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 305).

Category 12 Expressive: In this category males are happy, caring and they like females. This category means males show emotions towards others, especially when it comes to caring for others. They just want to help and be there for others. The category is demonstrated in the following example, “Aiden... was... even more surprised to find he was beginning to like Erin” (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, p. 307).

Category 13 Respectful: In this category males are quiet and conservative in thoughts and are very polite. Males are reserved in their actions, but make sure that they respect others through any action they do. The category of respectful is demonstrated in the example that ensues, ““It’s not about that, sit down”, Walsh waited for Aiden to sit down then he continued” (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 297).

Category 14 Optimism: In this category males are dreamers and believe in hope. The category of optimism means to believe in a positive future that things will always work out for the good. Optimistic males thus aim for the positive side of things. This

category is shown through the following examples, ““I wish you didn’t have to leave so soon I really want to share the party with you... Love Tuntun”” (*Too Small Shorts*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 264).

Category 15 Physically fit: In this category males are young and are constructed with good hearing and eyesight. They admire how other males look. The category of the physically fit constructs males as healthy. They also keep up the appearance of being physically fit by making sure they are in peak condition. An example of a young male follows, ““Hey Walsh, these kids are from explorers monthly’ the young fit dark headed man said” (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 299).

Categories for version two science fiction stories

Female categories

Table 12 shows the female categories from the Students’ Version 2 Science Fiction Texts (2011, Appendix B, pp. 315- 348). There are 16 female categories for the Version 2 Texts in total. These categories are constructed from initial codes with similar patterns and meanings. In this section each female category is briefly discussed to show why and how the initial codes form such a category.

Table 12
Categories for the Students' Version 2 Science Fiction Texts

Female category Column 1	Initial codes	Female category column 2	Initial codes
1. Responsive	01. Display loving 22. Dream 27. Display emotions 41. Are trusting	9. Tamed	15. Display domesticity 40. Are normal
2. Thoughtful	03. Are patient 04. Show care 33. Have imagination 49. Are polite	10. Gorgeous	17. Are snappy dressers 43. Are young and beautiful 2. Are bargain hunters 32. Are rich
3. Exertion	05. Have walks 06. Use transport 07. Work 13. Are energetic 24. Go to places 48. Travel	11. Physically unwell	18. Become sick 37. Display physical deformities
4. Spirited	08. Are excited 47. Celebrate life	12. Hearty	19. Show health 35. Have good eyesight, speech and hearing
5. Weak	10. Are frail 20. Are lazy 25. Are scared	13. Aggressive	23. Are impatient 26. Have criminal tendencies
6. Inarticulate	11. Are forgetful 38. Are inarticulate 45. Fail	14. Amazonian	29. Get angry 30. Are successful 46. Are heroes 42. Show authority 44. Are tough
7. Friendship	12. Have family 21. Have friends	15. Forlorn	09. Display loneliness 34. Show self-consciousness and embarrassment
8. Intelligence	14. Show cleverness 16. Are thinkers 28. Are talkers 31. Are inquisitive	16. Irrational	36. Are strange 39. Are crazy

Category 1 Responsive: In this category females are loving and trusting, they are dreamers and show their emotions. This category means females respond passionately to others especially when dreaming. The following example demonstrates this category, “Shivah ended up telling her secret to Douglas which made them so much closer and they eventually became engaged” (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 330).

Category 2 Thoughtful: In this category females are caring, imaginative, patient and polite. Thoughtful females think in terms of what they can do for others.

When they imagine themselves in situations it is all about being as thoughtful to others as possible. This is shown in the following example, “Mum and Dad are always home. I was worried, not that I admitted this though” (*That Day Our City Got Invaded*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 319-320).

Category 3 Exertion: In this category females are energetic, workers, walkers, travellers and users of other means of transport. They use energy to run, jump and play games or just to go places. This female exerts energy in a continual need to move their bodies. One example follows to support the category of exertion, “The following afternoon, Kelly and I drove to a friend Mitch’s house, to pick up Mitch and his mate” (*That Day Our City Got Invaded*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 318).

Category 4 Spirited: In this category females are excited and they celebrate life. Excitable females laugh, joke around and are generally happy. A female in this category loves to party and to be the centre of attention. Spirited females demonstrate their emotions. An example of this category follows, “I arrived home with excitement” (*Morbi Adipiscing*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 325).

Category 5 Weak: In this category females are frail, lazy and scared. The category of the weak for females means they are physically weak and they get nervous and frightened easily. The following example demonstrates this category, “I could not believe my eyes, I screamed as I saw what I thought was the end of my life” (*That Day Our City Got Invaded*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 320).

Category 6 Inarticulate: In this category females are inarticulate, forgetful and failures. Inarticulate females cannot remember things and if they did they would not

be able to express them. They are constructed as powerless without a professional position in society. An example follows which supports this category, “I fiddled with it for 20 minutes or so, just to figure out what things meant” (*Morbi Adipiscing*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 325).

Category 7 Friendship: In this category females are linked to family and friends. They are mothers, sisters, grandparents and friends. Friendship means females not only need friends but need to connect with them regularly. The female in this category goes out of their way to form and to keep up such relations. In the example that follows the category of friendship is demonstrated, “Shivah insisted on coming with them... They all became such close friends” (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 329).

Category 8 Intelligence: In this category females are thinkers, clever and inquisitive and they can talk to anyone about anything. They are creative in art and subjects like science, maths and sports science. Females can use and work out how various pieces of technical equipment operate. In fields of intellectual pursuits they can be professors or doctors. An example of this category follows, “I set up my equipment and begin to place the samples in test tubes” (*Cure by Lemons*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 343).

Category 9 Tamed: In this category females are domesticated. Females cook, clean and live ordinary lives in this category. The category of tamed means they are not different in any outstanding way and are chained to a normal, boring life of domesticity. In the example that follows the category is shown, “I made myself a toasted sandwich” (*Morbi Adipiscing*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 325).

Category 10 Gorgeous: In this category females are rich, beautiful, and snappy dressers. Females use their money and keen shopping sense to make themselves beautiful and desirable. To be gorgeous is to have the outward appearances of fashion, cleanliness and cosmetics that help to maintain the breathtaking female. An example follows to support this category, “Shivah stroked her long hair, and looked through the shiny glass window, watching her land, Avelaidia” (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 329).

Category 11 Physically Unwell: In this category females are sick and physically deformed. Their deformities include hands that are not shaped correctly and other problems like poor eyesight and hearing. In this category females are constantly ill and always have something wrong with them. One example of this category follows, “Amy’s fingers were starting to become, what would you call it, odd looking” (*Cure by Lemons*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 341)?

Category 12 Physically Well: In this category females are healthy and have no speech, hearing or eyesight problems. They never need to complain of any ills. This category is demonstrated in the following example, “Well it’s been two months since I discovered the cure and everyone is back at school. Amy is back to her old self again” (*Cure by Lemons*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 344).

Category 13 Offensive: In this category females are impatient with criminal tendencies. They yell and push others with little time for manners. This female steals, threatens others and murders. They spend time in jail or some form of detention for doing the wrong or offensive thing. The following example supports this category,

“She looked guilty still, and upset but I didn't care. It was wrong of her to sell that to me in the first place” (*Morbi Adipiscing*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 327).

Category 14 Amazonian: In this category females are strong, heroes and successful. This female is allowed to get angry and through their anger they display their toughness and Amazonian strength. The example below supports this category, “Kelly and I both found four massive TNT explosives, in the back part of the station. Working as a team, the four of us carried these explosives” (*That Day Our City Got Invaded*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 321).

Category 15 Forlorn: In this category females are lonely, self-conscious and embarrassed. This female is constructed with no one in their lives and they cannot look at themselves or see how others perceive them. Forlorn females are so sad about whom they are that this makes it very hard for them to live in society. An example of this category follows, “Either way they weren't looking like they normally would but I didn't bother to mention this to her as she was already self-conscious enough” (*Cure by Lemons*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 341).

Category 16 Irrational: In this category females are strange and crazy. They are strange in that they may be the result of experiments and want to become robots or are aliens from outer space. Females are so crazy that they go insane. Irrational females have thoughts that are totally against normal or rational logic. The following example supports this category, “I was searching for ages and I just couldn't find it, I went to the café and asked where it was but they just thought I was crazy” (*Robot Dad*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 346).

Male categories

Table 13 shows the male categories from Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348). There are nine male categories for the Version 2 Texts.

Table 13
Categories for the Students' Version 2 Science Fiction Texts

Male category Column 1	Initial codes	Male category Column2	Initial codes
1. Affluent	02. Are successful 13. Are rich 31. Display happiness	6. Mild mannered male	09. Display politeness 15. Are conservative 19. Display patience 24. Are normal 26. Dream 34. Are domestic
2. Comradeship	03. Have friends 17. Have family 32. Chat	7. Vigorous	11. Are energetic 12. Work 20. Travel
3. Brilliant	04. Are clever 07. Are criminals 08. Are smart 16. Are inquisitive and questioners	8. Impotence	14. Show laziness 18. Are pathetic 21. Are unintelligent
4. Superman	05. Show bravery 06. Get angry 27. Are strong 29. Are super beings 10. Have good sight and hearing	9. Physically weak	01. Are strange 25. Die 22. Have bad sight and speech 23. Are sick
5. Troubled	28. Show rudeness 30. Are upset		

Category 1 Affluent: In this category males are successful, rich and happy. Males who are linked to this category boast not only of money but possess kingdoms. They are successful in any venture they undertake. Affluent males have financial fortune, which brings them a privileged lifestyle. This category is supported by the following example, ““This is for our baby, he is destined for greatness”” (*Avelaidia*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 330).

Category 2 Comradeship: In this category males are with friends and family and they love to chat. In this category males value the need for family and friends and

spending time with them. Comradeship means males also feel the need to protect and to be there when needed. One example below demonstrates this category, “Douglas Riley went home and opened the urn and all the mist went flying everywhere. He looked down to find a newborn baby in his arms” (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 330).

Category 3 Brilliant: In this category males are smart, clever and inquisitive. Males are bright enough to plan crimes. Brilliant as a category means that males are very creative and bright as they are doctors, teachers, professors and principals. The following example shows what this category is about, “Ed remembered seeing yellow containers like these in his old science text book at school. That’s radioactive waste” (*If You Can’t Make It, Break It*, Students’ version two science fiction texts, 2011, Appendix B, p. 336).

Category 4 Superman: In this category males are strong, super beings, and brave with good sight and hearing. Males in this category also have the capacity to be angry. Through the use of physical force males are focussed on aggression. Superman as a category means males are at their strongest aggressive selves. No one is his physical equal. This category of the Superman is shown through the following example, ““This is possibly his super power from the radioactive waste. He can become invisible” (*Radioactive Waste Invasion*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 333)!

Category 5 Troubled: In this category males are upset and rude. They do not believe in manners and get very emotional over things. They are very unhappy, crying and wailing over things, which leads them to be rude to others. To be troubled means to be concerned about things, but this concern is about others as well as themselves. The example that follows demonstrates this category, “it wasn’t a great time for visitors. However dad slumped off to answer the door” (*Radioactive Waste Invasion*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 334).

Category 6 Mild-Mannered Man: In this category males are polite, normal, conservative, patient and domestic, and they dream. The mild-mannered man is totally submissive to others. They are focussed on helping others and not standing out in a crowd. They view themselves as ordinary. This male is a nice man who dreams about ordinary things. The next example supports this category, ““Nice to meet you Shivah, I am Douglas and this is Walsh”” (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 329).

Category 7 Vigorous: In this category males are energetic, workers and travellers. Males walk, run and jump, work as teachers, grounds people and government officials. They travel to countries, cafés and through time. Vigorous means that males are always moving or doing something and this movement leads to a lot of energy being used. The following example demonstrates this category, “There were... many groundsmen; picking up rubbish, cleaning windows, sweeping paths, trimming trees and mowing the lawns” (*The Un-Ordinary School Day – The Ending*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 322).

Category 8 Impotence: In this category males are pathetic, unintelligent, lazy and cowards. They are not intelligent, but they know when to run away. These males are sleepy all the time and are not strong. Impotence means males lack energy in physical and mental areas. An example follows of this category, “Mr. Duncan was petrified as he had no clue what to do” (*The Un-Ordinary School Day*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 322).

Category 9 Physically Frail: In this category males are poor in eyesight, speech and hearing. Males are unwell, physically deformed and they die. The next example supports this category, ““I know these voices, but I can’t see anyone. Am I dead? What..? Owwww! He hit me”” (*Radioactive Waste Invasion*, Students’ Version 2 Science Fiction Texts, 2011, 333).

Theoretical codes

The final stage of the coding process is theoretical coding. In this process theoretical codes are constructed from the categories to build theory or theories (Charmaz, 2000, 2005, 2006, 2011). This research examines the categories for patterns to combine them into a theoretical code. These patterns may be an action, an emotion, a physical or a mental trait, or a value. Once the theoretical code is saturated with enough categories then it is labelled. The labelling process is flexible and open to reinterpretation and occasionally a theoretical code is re-labelled. Some categories are moved from other theoretical codes to construct a new theoretical code. An example of a theoretical code changed with different categories is demonstrated below. In the theoretical codes Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) the male theoretical code number 3 draft 1 is different in draft 2 due to a

category being removed. In Draft 1 the theoretical code 3 the weak male is made up the following categories 1. Bizarre, 9. Impotence and 10. Physically frail. In Draft 2, however, this theoretical code 3 the weak male changes to category 8. Impotence and 9. Physically lame. Six theoretical codes were constructed from the Students' Version 1 Science Fiction Texts (2011, Appendix A, pp. 255-314) and seven theoretical codes from the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) in the four tables below.

Table 14
Female Theoretical Codes Version 1 Science Fiction Texts

Female theoretical code	Categories
1. Sympathetic female	01. Category of the sensitive 02. Category of the compassionate 04. Category of the relationships
2. Confident female	06. Category of anger 09. Category of the knowledgeable 11. Category of the self-assured
3. Powerless female	03. Category of the physically ill 07. Category of the domesticated 12. Category of the weak 10. Category of the unintelligent 15. Category of the insecure
4. Super female	05. Category of the attractive 08. Category of the active 13. Category of the physically well 14. Category of the prosperous

Table 15
Male Theoretical Codes Version 1 Science Fiction Texts

Male theoretical code	Categories
1. Down-trodden male	01. Category of the ailing 02. Category of the weird 04. Category of the lonely 11. Category of the vulnerability
2. Ultimate male	03. Category of the strong 05. Category of angry 06. Category of the intelligence 07. Category of the adventurer 09. Category of the influential 14. Category of the optimism 15. Category of the physically fit
3. Emotional male	08. Category of the distressed 10. Category of the connections 12. Category of the expressive 13. Category of the respectful

Table 16**Female Theoretical Codes Version 2 Science Fiction Texts**

Female theoretical code	Categories
1. Empathetic	01. Responsive 02. Thoughtful 04. Spirited 07. Friendship
2. Passive female	05. Weak 06. Unintelligent 09. Tamed 11. Physically unwell 16. Irrational 15. Forlorn
3. Supreme female	03. Exertion 08. Intelligent 10. Gorgeous 12. Physically well 13. Aggressive 14. Amazonian

Table 17**Male Theoretical Codes Version 2 Science Fiction Texts**

Male theoretical code	Categories
1. Responsive male	02. Comradeship 05. Troubled 06. Mild mannered male
2. Hegemonic male	01. Affluent 03. Brilliant 04. Superman 05. Vigorous
3. Weak male	08. Impotence 09. Physically frail

Conclusion

This coding process chapter used the constructivist grounded theory (Charmaz, 2000, 2005, 2006) system to analyse and sort the data. Thus, the data of the Students' Science Fiction Texts were coded to construct initial codes, categories and theoretical codes. Six theoretical codes were constructed from the Students' Version 1 Science Fiction Texts (2011, Appendix A, pp. 255-314) and seven

theoretical codes from the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348).

In the following chapter, the critical discourse analysis chapter, these theoretical codes are re-constructed into dominant discourses. The dominant discourses are analysed using Fairclough's (1992, 2001, 2009) critical discourse analysis approach. The major reason for using constructivist grounded theory is to show how the discourses are constructed. These discourses and the meanings constructed from them are the focus of the analysis.

THAT DAY OUR CITY GOT INVADED

THE NEXT MORNING, DUE TO A LACK OF SLEEP WE WERE ALL EXHAUSTED. WE DECIDED TO DRIVE HOME TO SEE IF ANYONE ELSE KNEW ABOUT THESE PLANES FROM LAST NIGHT. WE WENT TO MY HOUSE FIRST. NO ONE WAS HOME, WHICH WAS WEIRD. MUM AND DAD ARE ALWAYS HOME. I WAS WORRIED, NOT THAT I ADMITTED THIS THOUGH. I WALKED INSIDE TO FIND ALL OUR PHONE CORDS CUT, NO INTERNET OR SIGNAL. THIS WAS SO BIZARRE. I DON'T WHO REMEMBER THOUGHT OF IT, BUT WE DECIDED TO GO TO KELLY'S NEXT. THE EXACT THING HAPPENED THERE. NO SIGN OF ANY ONE. EVERYONE WAS WORRIED AS IT JUST DIDN'T FEEL RIGHT. WE THEN WENT INTO TOWN. THERE WAS ABSOLUTELY NO SIGN OF ANY HUMAN LIFE AT ALL. CALLEN SAID HE HAD HEARD SOME NOISE FROM THE SHOW GROUNDS JUST A LITTLE WHILE BEFORE. I DON'T KNOW WHO HAD THOUGHT OF IT, BUT WE LEFT THE CAR IN TOWN AND WE QUIETLY WALKED TO THE SHOW GROUNDS. I HAD NEVER IN MY LIFE THOUGHT THAT I WAS ABOUT TO WITNESS SOMETHING THAT WOULD BREAK MY HEART FOREVER.

(STUDENTS' VERSION 2 SCIENCE FICTION TEXTS, 2011, PP. 319-320)

Chapter 6

Critical Discourse Analysis

Introduction

This chapter examines the discourses that are constructed from the theoretical codes, which are the result of the coding process of constructivist grounded theory described in the previous chapter (Charmaz, 2000, 2005, 2006). Stage 2 of Fairclough's (1992, 2001, 2009) critical discourse analysis approach is used to analyse the discourses, which is outlined in the methodology chapter. The aim of this chapter is to explore the discourses to show how students construct gender in two versions of individually written science fiction texts. This research investigates gendered constructions in the Students' Version 1 Science Fiction Texts written before and in the Students' Version 2 Science Fiction Texts written after the teaching of a science fiction unit in a secondary Grade 9 English classroom. The discourses do not represent individual students but the construction of gendered traits.

The initial stage of the critical discourse analysis is to construct the discourses. The first set of discourses are constructed from the Students' Version 1 Science Fiction Texts (2011, Appendix A, pp. 255-314) and the second set of discourses are constructed from the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348). Stage two of the critical discourse analysis (Fairclough, 2009) uses two steps to analyse the discourses. Firstly the discourses are explored for their overall meanings using extracts from the Students' Version 1 and Version 2 Science Fiction Texts (2011, Appendix A & B, pp. 255-348). Secondly, the critical discourse analysis examines the extracts linguistically. This linguistic analysis explores the extracts for modality and then it investigates the impact of the meaning of a verb, adjective or adverb from the extract to support the examination of the discourse.

Modality is concerned with positions of certainty or uncertainty in a binary. This use of modality analyses how strongly a writer or speaker states a statement. The statements can be strongly, moderately or tentatively stated. A value or judgment can then be made. These values are usually rated low, medium or high (Fairclough, 1992, 2001; Halliday, 1985, 2004; Jordon, 1992).

Modality in this thesis is rated on how strongly or not the student has expressed an action, behaviour, emotion or thought. Thus a character's action, behaviour, emotion or thought is rated for its impact upon the reader. In analysing the students' science fiction texts modality is used to rate the strength or assertiveness with which an action is constructed through the written words. The character's action, behaviour, emotion or thought is asserted through adjectives, verbs and adverbs. Through modality this research examines such words and rates their strength as high, medium or low.

The Discourses of Version 1 Science Fiction Texts

In this section Fairclough's (1992, 2001, 2009) critical discourse analysis approach is used to examine the discourses. The theoretical codes in table 18 are constructed and reconstructed into six discourses from the Students' Version 1 Science Fiction Texts (2011, Appendix A, pp. 255-314). Extracts from the Students' Version 1 Science Fiction Texts are selected and explained in reference to the discourse and then is linguistically explored. The aim of this discourse analysis is to view how students construct gender and how words help to formulate meanings of gender. Therefore, it is important to reiterate that the discourses do not represent individual students.

Table 18
Female Discourses from the Version 1 Science Fiction Texts

Discourse	Theoretical code	Categories
Discourse of the sympathetic female	1. The sympathetic female	01. The sensitive 02. The compassionate 04. Of relationships
Discourse of the confident female	2. The confident female 4. The super female	05. The attractive 06. The angry 08. The active 09. The knowledgeable 11. The self-assured 13. The physically well 14. The prosperous
Discourse of the powerless female	3. The powerless female	03. The physically ill 07. The drugged 12. The weak 10. The inarticulate 15. The insecure

Female discourses from the Students' Version 1 Science Fiction Texts

Three female discourses are discussed and explored. These discourses are critically analysed, discussed and linguistically analysed (Fairclough 1992, 2001, 2009). Extracts drawn from Students' Version 1 Science Fiction Texts (2011, Appendix A, pp. 255-314) are used.

Discourse of the sympathetic female

This discourse constructs females as sensitive, compassionate and willing to form relationships. This discourse is constructed from one theoretical code. These females are emotional about themselves as well as for others. Sympathetic females can be sensitive in how they approach people and objects. These females are able to listen to others and to act as comforters. Sympathetic females are mothers, nurses and teachers. They exhibit the qualities of compassion and caring (Davies, 2003; Gilbert & Taylor, 1991; Weedon, 1997, 1999). These females are not scared of showing their emotions anywhere or at any time. They can demonstrate a range of feelings and values when needed. They show trust, honesty, love, friendship, peace, anger and fear. The following extracts demonstrate the discourse of the sympathetic female.

The first extract shows the sensitive side of the female character in the way she treats her dog. Susan is caring and so worried about the health of her dog that she takes him to the veterinary hospital. The character demonstrates other emotions such as concern, fear, love and compassion, which fit in with the sympathetic female. The character's movements show how scared she is of her dog, because it might bite her again. Susan approaches her dog very cautiously. The following extract supports this discourse:

The next morning she got out of bed and noticed that Max was still asleep, she went to him inaudibly and panicky that he would bite her again but he didn't move, he didn't even wag his tail. Susan was very worried so she picked him up and he still didn't move, but his eyes opened and he was blinking so she got dressed and took him to the vet to see if they could find out what was wrong. They told her that she could go home and they would call her when they found out. (*Maggots Rule London*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, p. 276)

The modality is medium as it is reserved and sensitive in the language used. Susan is moving cautiously. The use of medium modality shows the caution, which is associated with the discourse of the sympathetic female. She displays the emotions of nurturing and anxiety. The following extracts demonstrate the modality, "The next morning she got out of bed... she went to him inaudibly and panicky... Susan was very worried so she picked him up... so she got dressed and took him to the vet" (*Maggots Rule London*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, p. 276).

An interesting word such as "panicky" helps to construct the sympathetic female. "Panicky" shows the emotionally charged tension between the main character

Susan and her dog Max. Susan is holding back from rushing to see if her dog Max is all right, as he might bite her again. The sympathetic female is totally aware of the danger that her dog can cause but in moving cautiously Susan still cares and wants to help Max to recover.

The narrator's mum and Amy's mum also show the sympathetic female. The sympathetic female is demonstrated through the female narrator's and others' reactions to Amy's death. It is not only their reaction to Amy's death but as sympathetic females it is their reaction to the female narrator. They worry, hug, and cry and this is shown in the following extract:

But, I didn't get the chance. As soon as I arrived home I saw Amy's Mum's car in the driveway. I don't know why but I felt a bit worried, like something wasn't quite right. As I walked in front the door I could hear voices coming from the lounge room. So I dropped my bag in the hall and walked into the lounge room. When I walked into the lounge room Mum came over and gave me a hug and walked me over to the chair. Amy's Mum was crying and once I was sitting on the couch, Amy's Mum slowly broke the news to me that Amy had passed away from something even the doctors couldn't explain.

(*Death by Paint*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 280-281)

The modality is medium. The discourse of the sympathetic female is constructed with feelings of concern, which are shown through the female narrator's and others' reactions to the death of Amy. These feelings are not over-exaggerated but are mild and caring. In the following extracts medium modality is shown, "I didn't get the chance... I felt a bit worried... I dropped my bag... Mum came over and gave me a hug... Amy's Mum was crying... Amy's Mum slowly broke the news...

Amy had passed away” (*Death by Paint*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 280-281).

The word “dropped” means that the main female character is concerned to find out what is going on in the lounge room and why Amy’s mum is there. Thus, the main female character could not care where her bag landed as she just “dropped” it. In the discourse of the sympathetic female concern for others rather than for their own property is an important emotion.

In another text, Erin demonstrates the sympathetic female as she shows her sympathy by trying to cheer up Aiden. The sympathetic female asks to be trusted and even laughs at putting herself down. Erin displays her emotions, concern and tenderness. The following extracts demonstrate this:

Aiden tried to follow but was stopped by Erin... “Hey, we will find him you know” Erin said doing a better job at cheering him up... “I hope so” Aiden didn’t really believe they would though... “Trust me I’m a know-it-all, we’re never wrong” she laughed and Aiden smiled. (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 306)

The modality is medium. Erin is the sympathetic female as she tries to calm and reassure the male character. The gentler female side of Erin using medium modality makes her sensitive to what Aiden needs at that point. The modality is shown through the words “better” and “cheering” in the following extract, “Erin said doing a better job at cheering him up” (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 306).

The word “cheering” means this female is trying to help a person to become happy rather than dwelling on a negative action or thought. Erin displays the actions that a sympathetic female would take to keep another person happy. Thus, Erin

through the word “cheering” is located in the discourse of the sympathetic female through her supportive approach towards Aiden.

Discourse of the confident female

In the discourse of the confident female, females are self-assured, intelligent, aggressive, beautiful, physically strong, energetic, healthy and rich. This discourse is a combination of the two theoretical codes of the confident female and the super female. The discourse of the confident female constructs females as powerful in strength as well as in intelligence. They are confident in their own physical, mental and financial resources. This female is constructed as successful in any venture they pursue. This is not usually a discourse for female characters (Attebery, 2002; Davies, 2003; Cornea, 2007; Cranny-Francis, 2000; Helford, 2000). The discourse of the confident female is demonstrated in the three examples below.

The female narrator in *Morbi Adipiscing* (Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 256-260) demonstrates the confident female. This female character is confident using technology. The female narrator has research skills, which suggests intelligence. She even knows what help she may need to overcome her illness called “Morbi Adipiscing”. The female narrator as the confident female is shown in the following extract:

I decided to turn on my laptop and use the internet on that instead. When I typed the exact phrase into the search engine, it loaded within 0.25 seconds with 3 million pages of results found. I scrolled down the first page and found the most relevant description and clicked on the link. The article was really long but it was by a famous doctor from Oxford University in England, so it just had to be true. Plus there were also other references from other well-

known doctors around the globe. As I read on it was describing all the symptoms of brain washing, and the new 21st-century devices that brain washed users worldwide. It was saying more and more about my symptoms and there was even a name for the illness, “Morbi Adipiscing”. I quickly ran to the landline phone and called my doctor's surgery to make an immediate appointment. (*Morbi Adipiscing*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 258-259)

The modality is medium. The female narrator’s movements are not urgent but she is in control. Therefore, the female narrator is confident and competent in her reaction to the illness. The female narrator uses her intelligence in a controlled and confident way to find out about the illness that is affecting her. This is shown through the following extracts, “I decided... the exact phrase... I scrolled down ... As I read on” (*Morbi Adipiscing*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 258-259).

The word “relevant” positions the female narrator as the confident female. In this passage it means to find or to choose the appropriate action. In the use of the word “relevant” the female narrator shows her capacity to make judgements through using her intellect to help her through this illness.

The female narrator in *Too Small Shorts* (Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 261-264) is rich, beautiful, authoritative and heroic. All these qualities fit into the discourse of the confident female. She has everything a person needs and she is perfect. In the story, her grandfather is kidnapped and she is needed to save him. The female narrator is also a ruler of people. This gives her a great amount of power. At the age of fifteen she is not only beautiful, but also very

young to be in such a powerful social, economic and political position in a society.

The following extract shows the female narrator as the confident female:

He had a strange accent and I didn't think I ever heard such a strange voice in my entire fifteen years of being alive and "Princess" he must be kidding. As the strange man left the room, I saw a huge oil painting of me and my mother... I was wearing a beautiful silk dress and I had long blonde hair that looked so perfect, considering that I had only just woken up from what feels like the only sleep I have had in days. I strolled outside and had a look around on the balcony off my room, and saw tens of people that looked quite sad... A new morning of the new day here in what's called Bollywood kingdom (Bollywood my last name?) I also found out that my great grandfather is a king here and he is in deep trouble so that's why they have brought me here to help him. (*Too Small Shorts*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 261-262)

The modality is medium. The modality constructs an air of regal power but tempered with a confidence that radiates from the female narrator. The modality of the language is restrained as it shows no panic. This female narrator shows her power but does not overdo it. She is located in the discourse of the confident female through her power, position, intelligence and physical traits. She is totally serene and in control. In the following extracts the modality is demonstrated:

I didn't think I ever heard... "Princess" he must be kidding... I saw a huge ... I was wearing a beautiful silk dress... I had long blonde hair that looked so perfect... I had only just woken up... I strolled outside... I also found out... they have brought me here to help him. (*Too Small Shorts*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 261-262)

The word “perfect” describes how the female narrator is located in the discourse of the confident female. “Perfect” indicates that the female narrator is rich, beautiful, powerful and young, all the characteristics of a confident female. She is faultless and powerful with her royal bearing and heritage.

The confident female is also demonstrated through the two female characters of Clair Gregsonson and Miss Jones in *The Mirror Keeper* (Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 282-283). Both are very intelligent. Clair as a confident female is attractive and very popular. Along with her beauty, brains and popularity, Clair is strong, as she helps Miss Jones with a box of examination papers. In the discourse of the confident female the characters can make mistakes. Clair forgets, even with all her intelligence, to put her own name on her examination paper. Miss Jones is not only smart but is also strong. Miss Jones carries a box of exam papers up a flight of stairs. In being the confident female Miss Jones demonstrates anger. Miss Jones knows that to be confident one must not only show strength but also emotion when it is needed. She gets angry with Clair for trying to cheat. Clair and Miss Jones as confident females are demonstrated in the following extract:

Clair Gregsonson was a top student at Weatherborn High. She was very smart, very attractive and had loads of friends. She was friendly to all the teachers (including the grumpy ones) and the visitors to the school. The other day Miss Jones (the Maths teacher) was carrying a heavy box of exams ready to be marked, and of course Clair jumped up and helped her up the stairs to her office. But Clair never guessed that her exam was on the top of the stack, but the worst part was that she didn't write her name on it. She grabbed the pencil out of her pocket and when she was about to write from the paper,

Miss Jones saw her and got really angry. (*The Mirror Keeper*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, p. 282)

The modality is high. Clair as a female character is exaggerated in her traits. Her intelligence, beauty and popularity are expressed in the language of high modality. The discourse of the confident female is also demonstrated in Clair's movements. They are quick and agile. Clair is confident in her body, as she is physically fit. The use of the word "very" demonstrates the high modality, which is shown in the following extract, "She was very smart, very attractive and had loads of friends" (*The Mirror Keeper*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, p. 282).

The word "friendly" is associated with the discourse of the confident female. Clair is so confident in herself that her demeanour helps her to be liked by everyone. The word "friendly" means to get on with everyone even if they are grumpy teachers. Clair seems so confident that even the visitors become friends with her.

Discourse of the powerless female

This discourse of the powerless female constructs females as weak, physically ill, inarticulate and a slave to work and people. This discourse is constructed from one theoretical code. These females are not strong or intelligent enough to realise that they are in a vulnerable position. Others dominate females who are constructed in the discourse of the powerless female, especially by males. This constructs them as insecure not only in relationships but in their own views of themselves. They are easily ordered around and willing to do anything. They do domestic duties without question and they are always ill. The powerless female is not only compliant but is

also subservient (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Davies, 2003; Gilbert & Taylor, 1991; Weedon 1997).

The female narrator in *Morbi Adipiscing* (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 256-260) is not only physically unwell, which constructs her as powerless as she has a memory problem that means she is forgetful. It leads her to rely more and more on technical devices to remember things rather than relying on her own intelligence. Because of her reliance on technical devices to help her memory she finds that more and more she is losing her memory. This makes her powerless, as the devices become the only way for her to remember things. It is not only her memory that causes her problems. The female narrator has intense headaches and stomach pains, which lead her to faint. She then needs someone or something to wake her up. She needs her cat to revive her after passing out from the intense pain. The powerless female relies heavily on others. The female narrator as a powerless female is shown in the following extract:

I repeated using my alarm/calendar alerts settings on my iPod and every time the same thing happened but with increased intensity of the pain. It was really painful now, every time it got much, much worse. The last time I was knocked out for 20 minutes on the kitchen ground and didn't awaken until my cat started licking me on the face. It also made me fatigued and I began to suffer from short-term memory loss. Because of this I began using my iPod more and more to remember things, and somehow my memory had just become shocking all of a sudden. (*Morbi Adipiscing*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, p. 258)

The modality is high. It is high because it demonstrates strongly the physical and mental weakness of the female narrator. This weakness locates the female

narrator in the discourse of the powerless female. For instance, the female narrator is so weak and powerless that she is easily knocked out. The female narrator not only is physically unwell, but also is very tired, which leads to memory problems. In her weakened state she also finds that her memory is fragile and this hits her hard. The female narrator physically and mentally becomes more powerless to fight illness that has come upon her. Words like “really”, “very” and “shocking” demonstrate the high modality, which is shown in the following extracts, “increased intensity of the pain... It was really painful now... I was knocked out... I began to suffer... my memory had just become shocking all of a sudden” (*Morbi Adipiscing*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 258).

The word “shocking” demonstrates the powerless female. The female is not powerful enough to resist the onslaught from the pain. Her memory is failing and this is a great shock to her. This powerless female finds it “shocking” which suggests a total inability to cope.

The main female character Lucy in *If You Can’t Make It, Break It* (Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 265-268) is located in the discourse of the powerless female. She finds it hard to concentrate on tasks. She is so powerless that she must take a rest to try and recover. Then, when her family finds her, Lucy is sick and her brother thinks that she is dead. Illness affects the powerless female greatly. This is why they are too weak to respond and they seem dead to others. The following extract shows Lucy as a powerless female:

Lucy could not concentrate, the light from the screen was hurting her eyes and giving her a headache and her stomach was sore. She decided to have a rest and maybe the others would be home when she woke up... “She looks normal to me, maybe it didn't affect her”... “But she's been sick, like we

were, we aren't going to know until she wakes up"... "I say she's dead." (*If You Can't Make It, Break It*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, p. 266)

The modality of the language is medium. Lucy is hurt, for example, the light from a screen causes headaches and stomach aches. Powerless to stop the headaches this female, who is weak in mind and body, retreats to bed to rest to try to stop it. Even when asleep the character looks dead to others. Lucy is sick but the modality of the language does not overstate this. The language is composed and not alarming. The following extracts support the medium modality, "Lucy could not concentrate... was hurting her eyes and giving her a headache and her stomach was sore... She decided to have a rest... when she woke up... "She looks normal to me"... "she's been sick"... "I say she's dead"" (*If You Can't Make It, Break It*, Students' version one science fiction texts, 2011, Appendix A, p. 266).

The word "sick" means that the main character is not only "sick" with her aches and pains but that she is vomiting. It acts as a sign to others that she is affected by something. The word "sick" demonstrates the physical conditions of Lucy as the powerless female.

The female character Elizabeth, in *Superstitious Green* (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 284-286), is constructed as a powerless female as she is too weak to fight off the aliens and dies because of her powerlessness. In the same text, Sally too is powerless as the police think she is crazy and they lock her up. When Sally screams and yells at the police for help they ignore her. Sally as a powerless female as she is treated by the officers as though she does not exist. It is only when Sally insults the police officers that they start to take any notice of her. Instead of listening to Sally, the officers use handcuffs and a jail cell to

quieten her and even to oppress her. She is powerless to resist their use of force and complies with their actions. The following extract demonstrates Sally as powerless:

Sally walked back into the room and there was Elizabeth being attacked by these aliens. Before Sally knew it, Elizabeth was dead. Sally ran out of the house and kept running until she reached the police station. She explained to the officers what had happened about Elizabeth but for some reason they didn't believe it. They thought Sally had gone mental. She was screaming and yelling at the police officers and they kept on ignoring her. Sally got annoyed and insulted an officer to get attention. The officers handcuffed Sally and locked her up in a cell. 10 days later, the aliens had grown much bigger and had so much power that humans could not control. (*Superstitious Green*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 285-286)

The level of modality is high. Elizabeth, for instance, is surrounded by aliens and cannot fight them off. This leads to her death. The strength of meaning with the words used demonstrates the powerlessness of Elizabeth. High modality is evident when Sally attempts to get help. The police call Sally's state of mind into question as something a mad person would say due to her rantings. Sally is constructed by the police as mentally insane and is dealt with in the only way a mad person should be by locking her away. The following extracts support the high modality, "She was screaming and yelling... Sally got annoyed and insulted an officer... Sally had gone mental" (*Superstitious Green*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 285-286).

The use of the word "mental" in this context means crazy. The police officers because of what she is saying do not understand Sally and this makes her powerless as a female. No matter what Sally says, she is judged as being crazy and therefore as

someone who is not believable. Her screaming and yelling cannot make the police listen to her.

Male discourses from the Version 1 Science Fiction Texts

In the table below the two male discourses are outlined.

Table 19

Male Discourses from the Version 1 Science Fiction Texts

Discourse	Theoretical code	Categories
Discourse of the weak male	1. The down-trodden male 3. The emotional male	01. The ailing 02. The weird 04. The lonely 08. The distressed 10. Relationships 11. The vulnerability 12. The expressive 13. The respectful
Discourse of the strong male	2. The ultimate male	03. The strong 05. The angry 06. The intelligence 07. The adventurer 09. The influential 14. The optimism 15. The physically fit

Discourse of the weak male

This discourse constructs males as unwell, weird, lonely, distressed, friendless, vulnerable, emotional and desperately courteous. In this discourse, which is constructed from two theoretical codes, the weak male is constructed to lack any power or control. They easily become sick and allow their emotions to dominate which leads to them being distressed. These males are afraid and this leads to feelings of insecurity and loneliness, as they cannot trust people who are strange to them. They cannot control how they feel and thus they need to express any and every emotion. Therefore, the discourse of the weak male is not only about males lacking physical strength. They also the lack of control over themselves and how people view and use them. In the end they fall back upon emotions and not physical brute force. They are

physically weak and powerless. Others control them. These males are well mannered, which is a sign of weakness. They are subservient to others, which constructs them as downtrodden. This is a discourse unusual for males as it is not the stereotypical position (Attebery, 2001; Connell, 2005; Davies, 2003).

The father in *Robot Dad* (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 273-275) displays weakness, as he cannot control anything that happens to his son. He is sorry for not being able to control events. He is not reluctant in showing emotion. He is also weak or powerless when it comes to helping others especially his son. He understands the reasons why his son may not want to live with him. The dad expresses his love for his son because as the weak male he is in touch with his feelings. However, he concedes too easily that his son will not stay and is resigned to losing him. The dad lacks any sign of resistance, which is shown through the following extract:

“I know I'm sorry, but I had nothing to do with this. It is out of my control. And yes I am your real Dad. I always have been and always will be. Look it's all right, we will figure something out. Even though I would love you to stay and live with me if you really want to go back to London then that's okay. I understand.” (*Robot Dad*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 274-275)

The modality is medium. The father is not overly emotional with his pleas to his son to stay. The medium level modality constructs the father capitulating without a fight. The extracts that follow demonstrate the medium modality, ““I know I'm sorry, but I had nothing to do with this. It is out of my control... I am your real Dad. I always have been... I would love you to stay... I understand.”” (*Robot Dad*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 274-275)

The word “sorry” demonstrates the discourse of the weak male. The word “sorry” is not only about emotion, but also that the father blames himself for everything that is occurring to his son. He says, ““I know I am sorry””

Vulnerability and a lack of real friendships together with expressing emotions are traits of the discourse of the weak male. Colin and Quentin in *Avelaidia* (Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 295-307) demonstrate some of these traits. Weak males are vulnerable to attack from others as Quentin is. Instead of real human friends, Colin finds it easier to bond with pets, other objects, or his robot. He would rather be with such non-human life than with other people. Weak males express emotions, such as Quentin showing happiness, which is not stereotypical of males (Connell, 1987, 2005; Davies, 1989; Gilbert & Taylor, 1991). The following extract supports the discourse of the weak male:

Quentin and Aiden shared a room with Colin: and Erin had a room to herself. Colin snored at night, his arm was dangling over the bunk bed and kept hitting Quentin in the face. Toby the robot slept in the same quarter because Colin liked him around at all times. Quentin kicked above him causing Colin’s body to jolt, Quentin finally settled down to sleep happy the snoring had stopped but a second later Colin’s snoring became louder than before. Neither Aiden nor Quentin got to sleep that night; they merely talked about how Colin was even more annoying than Erin and about the adventures they would soon have. (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 300-301)

The modality is high. It relates to the discourse of the weak male due to the way certain actions affect the male characters. Colin not only snores but also hits Quentin in the head. This action not only affects Quentin’s sleep but also gives him a

sore head. Colin's physical problem affects not only his health, but also the health of others as the snoring becomes noisier. This makes others annoyed with Colin as they are weakened through a lack of sleep. The following extracts support the high modality, "Quentin kicked above him causing Colin's body to jolt, Quentin finally settled down... Colin's snoring became louder than before... Colin was even more annoying than Erin" (*Avelaidia*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 300-301).

The word "finally" is associated with the discourse of the weak male. It means that something has taken too long to happen. Quentin is exhausted as he needs to get some sleep due to Quentin's snoring and thus Quentin is in a weakened state. He is relieved to "finally" get to sleep.

The discourse of the weak male includes the lack of concentration. The evil ruler's weakness in *Too Small Shorts* (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 261-264) is in the way that things can take his concentration away. This physical and mental weakness leads the evil ruler to be vulnerable. His weakness for dogs leads him to be easily taken in. He is a sucker for a dog. The extracts that follow support the discourse of the weak male, "We used the robot dog to distract the "evil ruler"... Success, it turns out that the "evil ruler" wasn't that evil, but very gullible for a robot dog" (*Too Small Shorts*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, p. 264).

The modality is medium. The male evil ruler is weak as a robot dog easily deceives him and his concentration is fragile. In using medium modality of language it shows that the evil ruler's focus can be easily distracted. As a weak male, his lack of concentration is physical as well as mental powerlessness. The language is not overstating this weakness, but it clearly is a weakness. This modality is demonstrated

in the two following extracts, “We used the robot dog to distract... the “evil ruler” wasn’t that evil” (*Too Small Shorts*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 264).

The word “distract” shows the discourse of the weak male. This word means to draw someone’s attention. In the above example the evil ruler is distracted from another object by the robot dog. He has no way of keeping his attention, which is his weakness.

Discourse of the strong male

This discourse is constructed from one theoretical code, which constructs males as strong, angry, intelligent, adventurous, influential, optimistic and physically healthy. Males are dominant in this discourse. The discourse of the strong male is one where males do not fear anyone else, physically or mentally. They are authoritative and politically powerful. These males are never pessimistic. They are confident in being successful. They will also try anything. These males are also violent not only in physical tasks, but emotions as well. Males get angry very easily. Being healthy these males take trips and adventures and their occupations require strength and physical fitness. Overall, the discourse of the strong male is stereotypical for males (Connell, 2005; Davies, 2003; Gilbert & Taylor; Weedon, 1997).

The male police officer who easily overpowers Janet, in *Who* (Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 291-294), illustrates the discourse of the strong male. He gets angry as he yells out that he does not believe what the female is saying. Males, such as the police officer, can show their anger to females and in putting other males down. This male police officer views other males

as weak and thus he displays his superiority. The following extract supports the discourse of the strong male:

The police just sat there for a minute, then stood up suddenly he grabbed Janet and put handcuffs on her, “WHAT ARE YOU DOING?” yelled Luke. “You could be in serious danger Luke, I don’t buy any of the words coming out of this ladies mouth!” “But she hasn’t done anything wrong!” cried Luke “What’s wrong with your brain boy, she kidnapped you!” the police officer holding Janet said “Now go and pack your bags Luke, Officer Katy will help you”... whilst the other police man locked Janet in the dining room. (*Who*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 293-294)

The modality is high. The violent actions of the male police officer are stereotypical in the discourse of the strong male. Luke also displays aggression. He yells at the police officer to show his anger and that he is a strong male who must be listened to. Through demonstrations of shouting and anger strong males are determined to get their point across. This means deploying mental as well as physical force. In the following extracts high modality is demonstrated, “suddenly he grabbed Janet and put handcuffs on her... yelled Luke... I don’t buy any of the words... cried Luke... the police officer holding Janet... the other police man locked Janet in the dining room” (*Who*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 293-294).

The word “grabbed” is used in this context to demonstrate male force over a female. The male police officer uses force to subdue a female. This male therefore is not only using force to suppress but to display his command and authority over others and thus “grabbed” is a very strong word.

The discourse of the strong male is shown through the male character of Aiden in *Avelaidia* (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 295-307). He is physically strong as he defeats a giant sea creature. Not only is Aiden strong but also he is a master at using weapons such as spears. Aiden is also the hero in the eyes of others. The strong male is constructed as admired by others (Davies, 2003). They are not only heroes but also saviours and they have followers. The following extract demonstrates Aiden as a strong male:

Aiden watched in pain at the sight of it but pain quickly turned to anger and Aiden became furious with rage and he stabbed the giant with this strange spear. The spears stone turned a pale blue which faded to a burnt orange, the inscriptions changed with it and the light surrounded circling around this creature becoming too bright to look at. Suddenly the creature turned a light grey colour and became solid like stone it crashed to the bottom of the ocean and tiny legs broke into large pieces from being crushed underneath the solid squid head.

Aiden came back on the ship holding the stone-headed spear, four survivors followed him amazed at what he'd done, asking him how he did it, how he made the spear worked, they were ruffling his head up and patting him on the back chanting "Aiden. Aiden. Aiden!" (*Avelaidia*, Students' Version 1 Science Fiction Texts, 2011, p. 304)

The modality is high. Not only does Aiden use physical strength but also his emotions are aggressive and brutal. He becomes very angry and this leads Aiden to attack the creature in a frenzy of blows. The creature's death also displays high modality. It does not sink slowly, but crashes, breaks up and is squashed. The four survivors are amazed by Aiden and show their hero worship through their questions

and by physically touching him, for example by ruffling his hair and patting him. They surround Aiden congratulating him and yelling his name. The following extracts support high modality, “Aiden watched in pain... Aiden became furious with rage and he stabbed the giant... it crashed to the bottom of the ocean... large pieces from being crushed underneath the solid squid head” (*Avelaidia*, Students’ Version 1 Science Fiction Texts, 2011, Appendix A, p. 304).

The word “quickly” relates to the discourse of the strong male. Aiden is quick in his movements that lead to the death of the giant creature. His movements are very powerful and he becomes the hero. Not only Aiden’s speed and strength can change quickly. Aiden’s mood changes fast, which is also a trait of the strong male as they can switch their moods or emotions quickly to suit the occasion. This is the aggressive side that is part of the strong male. Once this anger is released no creature or human is safe.

Callen in *That Day our City got Invaded* (Students’ Version 1 Science Fiction Texts, 2011, Appendix A, pp. 312-314) is a male character who is another example of the strong male. He demonstrates physical fitness, intelligence and strength. He knows the location of the explosives and guns which is at the police station where Callen’s father works as a police officer. Callen is physically fit and strong as he can run fast. He not only knows where the explosives are but how to use them. He is technically knowledgeable as well as strong. His intelligence enables him to think about the seriousness of the situation or action and how he must adapt his strength. The following extract supports the discourse of the strong male:

Callen's Dad worked in the police force, so he knew where the explosives and guns were kept in the police station. Quickly he ran down to the police station to see what he could find. Mitch and Callen both found four massive TNT

explosives, in the back part of the station. Working as a team, the four of us carried these explosives and gently placed them in and around this abandoned shed where the robots got their charge. As the sun went down, we waited.

(*That Day Our City Got Invaded*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, p. 314)

The modality is medium as there is only limited fast or urgent action by the male characters. Callen and Mitch work with others to fix the explosives. The large amount of explosives they must carry also shows the medium modality. They work together to gently set the charges. This collaboration and calm demonstrate medium modality. The following extracts demonstrate the modality, "Callen's Dad worked in the police force... he knew where the explosives and guns were kept... Quickly he ran... Mitch and Callen both found four massive TNT explosives... Working as a team, the four of us carried these explosives" (*That Day Our City Got Invaded*, Students' Version 1 Science Fiction Texts, 2011, Appendix A, p. 314).

The word "ran" is used to describe the strong male. It means to be quick and fast, but also agile. This means the strong male, for example Callum, can respond in a cool but a quick way.

The Discourses of Version 2 Science Fiction Texts

This section explores the discourses from the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348). In tables 15 and 16 five discourses are outlined. A critical discourse analysis (Fairclough, 1992, 2001, 2009) is used to analyse the Version 2 discourses from the students' texts.

Female discourses from the Students' Version 2 Science Fiction Texts

The female discourses for the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) are constructed from the theoretical codes using constructivist grounded theory (Charmaz, 2000, 2005, 2006). The discourse of the empathetic female, the discourse of the passive female and the discourse of the supreme female are the discourses that are analysed using stage two of Fairclough's (1992, 2001, 2009) critical discourse analysis approach.

Table 20

Female Discourses from the Version 2 Science Fiction Texts

Female Discourses	Female theoretical code	Categories
Discourse of the empathetic female	1. Empathetic	01. Responsive 02. Thoughtful 04. Spirited 07. Friendship
Discourse of the passive female	2. Passive female	05. Weak 06. Inarticulate 09. Tamed 11. Physically unwell 16. Irrational 15. Forlorn
Discourse of the supreme female	3. Supreme female	03. Exertion 08. Intelligent 10. Gorgeous 12. Physically well 13. Aggressive 14. Amazonian

Discourse of the empathetic female

In the discourse of the empathetic female, females are constructed as responsive, thoughtful and spirited and need to create friendships. This discourse is constructed from one theoretical code. The empathetic female cares for and worries

about people constantly. They are keen to help others and volunteer every time they are needed. This discourse is a stereotypical position for females (Davies, 2003; Gilbert & Taylor, 1991; Weedon 1997). Science fiction texts also view this discourse as an important position for females (Attebery, 2002; Cranny-Francis, 2000; Cornea, 2007; McCaffrey, 1974). An example of an empathetic female in science fiction texts is Princess Leia from *Star Wars: A New Hope* (Lucas, 1977).

The female narrator in *Cure by Lemons* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 340-345) is a prime example of the empathetic female. She is worried about her friend Amy who is showing signs of an illness. This female narrator is frightened not only by the deformities that are happening to Amy but that Amy does not care about what is going on with her body. The female narrator is very thoughtful in her concern for Amy. In the following extract the concerned and thoughtful female narrator is demonstrated:

It's now been one month and I am starting to get really worried about Amy. Her hands are now looking really deformed and so do other parts of her body. It's starting to really scare me and I think it may be having the same effect on her. She has only in the past week begun to notice what her hands now look like. But surprisingly she doesn't say anything about it. (*Cure by Lemons*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 3409)

The modality is high. The female narrator is very concerned for her friend. Her worry for her friend Amy is over-exaggerated. The female narrator is frightened by Amy's lack of concern. In the following extracts the female narrator's immense concern is shown, "really worried... looking really deformed... starting to really scare me... surprisingly she doesn't say" (*Cure by Lemons*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 341).

The use of the word “surprisingly” is an example of the shock that the female narrator is feeling. The female narrator is concerned by Amy’s lack of distress over her own deformities that she finds it astonishing. This makes the female more worried about her friend.

Lola in *Robot Dad* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 346-348) is also located in the discourse of the empathetic female. She expresses her feelings. Lola recognises her desire and need to regain her relationship with her dad. Thus, friendships are very important in Lola’s life. In the following extracts Lola’s expression of feelings of love and the need to be with her dad are shown:

“What are you talking about? I don't want to go back to London I want to stay here with you. When I said I want my old life back I meant my old Dalek life. I'm not going to stay here while other people get used as guinea pigs too. I am going to destroy this time machine once and for all... Okay, and Dad, I've missed you too”. (*Robot Dad*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 348)

The modality is medium. Lola is determined to stay where she is with her father and to regain her old life as a Dalek. The language expresses these desires but not in an exaggerated way. Lola is passionate about not only getting her old life back but also destroying the time machine. She is located as the empathetic female by her love and passion and because she allows her feelings to direct her life. The following extracts demonstrate this determination, ““I don't want to go... I want to stay here... I said I want my old life... I'm not going to stay here... I am going to destroy... I've missed you too”” (*Robot Dad*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 348).

The use of the word “missed” is a word that locates Lola in the discourse of the empathetic female. The word means that she has felt the loss and wants to reconnect with her father. Lola as an empathetic female is emotional over finding her dad who she has not seen for a long time.

Discourse of the passive female

In the discourse of the passive female, females are physically weak, inarticulate, tamed, physically unwell, forlorn and irrational. This discourse is constructed from one theoretical code. These females are not strong and illness or disease takes over their bodies easily. They cannot speak coherently and they think in an irrational way. These females are quiet, well behaved and friendless. They are submissive, a position that females are frequently given in science fiction texts (Attebery, 2002; Cranny-Francis, 2000, Cornea, 2007; McCaffrey, 1974). Examples of the passive female from science fiction texts are Dale Arden in *Flash Gordon* (Hodges, 1980) and Dana Barrett in *Ghostbusters* (Reitman, 1984).

The female narrator in *Morbi Adipiscing* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 324-328) is located in the discourse of the passive female. She is weakened by headaches, a racing heart and her body gives way because of the severe pain. Her mind irrationally receives messages from outside sources so that she is not able to think for herself. This female cannot control or resist pain. The following extracts show these characteristics:

My head began to get a piercing pulse sensation, my heart was racing and my knees became weak. I collapsed into a heap, with my hands holding my head tight because of the intense pain. Then this message just appeared in my

brain, and it looked like a screen with words on. (*Morbi Adipiscing*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 325)

The modality is high. The severe pain of the female narrator demonstrates her extreme physical frailty. Her body is unable to gain any relief from the pain. She collapses under the illness that affects her heart, head and legs. The language exaggerates the pain and her feelings of desperation. This use of high modality strongly locates the female narrator in the discourse of the passive female. The following phrases demonstrate the modality, "piercing pulse sensation, my heart was racing... I collapsed into a heap... holding my head tight because of the intense pain" (*Morbi Adipiscing*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 325).

The word "collapsed" represents the female narrator as a passive female. The female narrator has no other way of resisting the headaches and pain and thus her body collapses. Her heart beats very quickly, which means that her body is not functioning correctly as the pain does not cease.

Emily or Em in *If You Can't Make It, Break It* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 335-339) is also a passive female. She is physically weak, ill and is affected by infected water. Emily is also inarticulate in her speech and would rather sleep than do anything else. The following extracts demonstrate how Emily is located in the discourse of the passive female:

"No, just a few more minutes, I don't feel the best." Emily mumbled with her eyes closed... She's already been affected by the waste! It must have come in last night... Em had tea last night and because I was home late, I didn't have any! (*If You Can't Make It, Break It*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 336)

The modality is medium. Emily is ill in a moderate way and her wanting to sleep is not over-exaggerated. She is infected but at this stage there are no real physical signs of an illness. The following extracts support the modality, ““I don’t feel the best”... Emily mumbled... “She’s already been affected...” (*If You Can’t Make It, Break It*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 336).

The word “mumbled” constructs Emily as a passive female. Her speech is nearly unrecognisable as she is not physically able to speak strongly.

Discourse of the supreme female

This female is constructed as always on the move, intelligent, gorgeous, physically well, aggressive and Amazonian. This discourse is constructed from one theoretical code. These females are warriors with slim and statuesque bodies. In this discourse of the supreme female, females are healthy. They are physically well and colds never trouble them. Neither illness nor disease can ever take a hold of their bodies. This female dies of old age. They are in the gym every day and train their bodies for hours. They are prepared physically to face anyone and anything. They have not only their physical traits that make these females non-stereotypical. These females are super intelligent. Not only are they smart on any topic but also they are very creative and inventive. Females who are located in the discourse of the supreme female are flexible and adaptable to different situations. They also are aggressive in their actions, behaviours, desires and aims. This aggression can be in the form of anger or impatience by forcing their way to gain what they want. It does not matter whether it is playing a sport, selling or buying something, or doing an exam, as they desire to succeed at everything. Success for this female is the only option. They are

always cast as the main hero in any text (Attebery, 2002; Cornea, 2007; Helford, 2000; McCaffrey, 1974). An example from a science fiction text is Dana Scully from *The X-Files* (Carter, 2008).

Tatini is a hero in *Too Small Shorts* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 316-318). She represents the gun-toting female who is located in the discourse of the supreme female. Tatini is resourceful. She instructs her friend in the use of certain weapons. Tatini is intelligent. Her training also includes being an actor. This makes Tatini multi-skilled. She is also cautious and expert at moving stealthily. Another skill that shows the cleverness of Tatini is lock picking. Tatini is a hero, powerful, clever and resourceful. She is a supreme female, which is shown in the following extracts:

Tatini gave me laser gun and a force field to protect myself. Tatini said that she used to train with some of the Star Wars crew to be the new Princess Leia for the new series. We carefully pick the locked on the heavy steel door. We crept into the big darkroom and lit up our laser guns. BAM POW TUTU went our guns against the evil ruler and his army of robots. I ran and hid up under the staircase. The evil ruler was fighting with Tatini... All of the Kingdoms citizens was so thrilled and had smiles on their faces from ear to ear. Tatini was a hero and I was her sidekick. We were going to be the special guests at the party. (*Too Small Shorts*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 317)

The modality is medium. Tatini's role as the supreme female is not overly exaggerated. Her movements are planned and careful. She is not in a hurry but she is confident in her actions, skills and power. She is confident in her power but this is

restrained by her intelligent thinking as the medium modality displays. This is demonstrated in the following extracts:

Tatini gave me... she used to train... we carefully pick the locked...

We crept into the big darkroom... BAM POW TUTU went our guns... I ran and hid... The evil ruler was fighting with Tatini...

Tatini was a hero... We were going to be the special guests at the party. (*Too Small Shorts*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 317)

The word “crept” is a word that locates Tatini as the supreme female. Tatini is skilful at not being heard. The word “crept” shows Tatini is not loud and forceful. Tatini adapts her actions to suit the situation.

The female narrator in *The Un-Ordinary School Day – The Ending* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 322-323) is also located in the discourse of the supreme female. She displays decision-making skills. Her ability to decide and make suggestions helps her to save the teacher Mr Duncan and her classmates. Intelligence informs the thoughts and actions of this female narrator. She is not afraid to use her brains to solve problems. The female narrator is the hero because of her suggestions and her leadership qualities. She takes the lead on every decision or move to be made. This is shown in the following extracts:

I was thinking that if we go to where the tunnel is in this world maybe we could go down and go through the door and we would be back. I suggested this idea to Mr. Duncan and he thought that it was a great idea and so then, we tried... I pressed the past button, which lit up the light. We walked through the door and a big flash of green light and we were standing outside of the office... “We have to thank you” as he said pointing to me “you are

our hero, without you and suggesting your amazing ideas we would have been stuck there forever.” (*The Un-Ordinary School Day – The Ending*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 322-323)

The modality is medium. The female narrator’s cautious way of thinking and moving shows that she is a supreme female. This medium modality constructs the female narrator as a calculating but powerful female with her intelligence. Power does not have to be through brute force but also through rational thinking. The female narrator is calm and shrewd. Thus, the female narrator’s caution is demonstrated through the following phrases, “I was thinking... I suggested this idea... I pressed the past button... We walked through the door... “We have to thank you”... “you are our hero... suggesting your amazing ideas we would have been stuck there forever”” (*The Un-Ordinary School Day – The Ending*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 322-323).

The word “amazing” locates the female narrator in the discourse of the supreme female. Her suggestions and ideas save her class. In showing her decision-making skill and her leadership skills the female narrator is constructed as a hero.

Male discourses from the version two science fiction texts

The male discourses for the Students’ Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) are shown in the table below.

Table 21
Male Discourses from Version 2 Science Fiction Texts

Male discourses	Male theoretical codes	Categories
Discourse of the sensitive male	1. Responsive male 3. Weak male	2. Comradeship 5. Troubled 6. Mild mannered male 8. Impotence 9. Physically frail
Discourse of the hegemonic male	2. Hegemonic male	1. Affluent 3. Brilliant 4. Superman 5. Vigorous

Discourse of the hegemonic male

This male is rich, intelligent, physically strong and fit. This discourse is constructed from two theoretical codes. These males are socially, economically and politically powerful in society. They are super powerful. In science fiction texts most males aspire to have the traits of the hegemonic male (Attebery, 2002; Barr, 2000; Cranny-Francis, 2000, Cornea, 2007; Hollinger, 1999; Landon 2002; McCaffrey, 1974; Roberts, 2006; Seed, 2011). An example of the hegemonic male is Iron Man in the movie *Iron Man* (Favreau, 2008).

In *Avelaidia* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 329-330), Aiden, though just a baby, is located in the discourse of the hegemonic male. He is going to be great with a mysterious future. He is blessed with all the important traits from both his parents that will make him great. Therefore even at birth hegemonic males like Aiden are already great as the following extracts show:

“This is for our baby, he is destined for greatness”... Douglas Riley knew that this was meant to be, he called his baby Aiden... Aiden invested every trait that was good about both of his parents. Little did they know what the future was going to hold? (*Avelaidia*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 330)

The modality is medium. Even though Aiden is going to be great he still has an unknown future. Thus, the modality of the language conveys uncertainty, which only partially aligned with the hegemonic male discourse, as they are always certain of success. Such phrases as, “knew that this was meant to be... invested every trait that was good... Little did they know” (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 330) construct the medium modality.

The word “greatness” locates Aiden more firmly in the discourse of the hegemonic male. He will be famous and a hero.

The father in *Radioactive Waste Invasion* (Students’ Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 331-334) is a hegemonic male. He is physically strong, afraid of nothing and aggressive. The dad threatens the government with legal action and laughs at the possible fact that he could be caught and jailed. He knocks out a grown male and carries him with ease. This father is powerful as he is a super human due to his strength. He shows intelligence through his knowledge and concern about the danger of radioactive waste. The following extracts demonstrate that the father is located in the discourse of the hegemonic male:

Dad arrived back a few minutes later with an unconscious man hanging over his shoulder and an unhappy look on his face... “This man is a representative from the Government. Apparently they dumped all the waste next door because the thought it was inhabitant for miles and miles” Dad said as he placed the man on the floor... “So you knocked him unconscious?” Mum wailed, “They will come after us and put you in jail!”... “Not if we get them first! We will sue them! It isn’t right that they put radioactive waste so close to our property that we would end up getting this sick! I won’t let them put

me in jail.” Dad said with a laugh. (*Radioactive Waste Invasion*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 334)

The modality is medium. In the extract the language does not over-exaggerate the actions of the dad as a hegemonic male. The action is not violent. It is medium in its movement. Force is used but it is not aggressive. The language indicates gentleness. Supporting the medium modality are the following extracts, “with an unconscious man hanging... an unhappy look... they dumped all the waste... he placed the man... “will come after us”... “we get them first... We will sue them... let them put me in jail”... with a laugh” (*Radioactive Waste Invasion*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 334).

The word “placed” is linked to the actions of the hegemonic male. In this extract the government man is knocked unconscious and is “placed” on the floor by the father.

Discourse of the sensitive male

This male discourse constructs male characters as sensitive but troubled, mild-mannered, impotent and physically frail. This discourse is constructed from one theoretical code. These males are controlled by emotions. From insecurity to happiness, they are not worried about displaying emotion. They are well mannered and considerate to animals. The discourse of the sensitive male constructs males as willing to do anything for anyone. They help without question. They are very skilful with housework. Due to their lack of security they seek out friends and attach themselves quickly to them. Comradeship is a strong need for these males. Males who are located in this discourse are very sensitive to others. They are both sympathetic and empathetic to others’ needs and emotions. They are not afraid to ask for help especially when facing a problem they cannot solve. These males share not only

money but also their success with others, including females. They acknowledge others' successes even if it they fail themselves. These males are in touch with how their bodies work. If sick they will use rest to try to regain health. They are not physically strong and lack the fight to resist others (Attebery, 2002; Connell, 2005; Cornea, 2007; Seed, 2011). Traits of the sensitive male are demonstrated by Anakin Skywalker, in *Star Wars: Attack of the Clones* (Lucas, 2002), who marries Padme for love and in the final scene of the movie they hold hands and gaze into each other's eyes in a beautiful and romantic setting.

Douglas in *Avelaidia* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 329-330) is a sensitive male. He is friendly, makes friends and is able to chat with anyone. He chats with Shivah for a long time. Females such as Shivah are attracted to Douglas's friendly manner. Douglas views comradeship as important. He is not afraid to talk to anyone. He is located in the discourse of the sensitive male. This is demonstrated in the following extracts:

The men made it back to land, and one of them caught Shivah's eye, a man by the name of Douglas Riley... "Nice to meet you Shivah, I am Douglas and this is Walsh"... They continued to chat for hours, but to Douglas and Shivah it only felt like a few minutes. (*Avelaidia*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 329)

The modality is medium as there is no over exaggerated language used to express Douglas' sensitive male side. The scene between Douglas and Shivah is very casual. Douglas' manners towards Shivah are polite and easy going. This locates Douglas as the sensitive male. This is demonstrated in the following extracts, "one of them caught Shivah's eye... "Nice to meet you... I am Douglas"... They continued to

chat for hours... it only felt like a few minutes” (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 329).

The use of the word “felt” locates the male character in the discourse of the sensitive male. Douglas feels that very little time passes between Shivah and himself when they are talking. As a sensitive male Douglas views time as having no meaning when concentrating on another person.

Matt in *If You Can’t Make It, Break It* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 335-339) is also located in the discourse of the sensitive male, as others easily knock him out. Matt is physically weak. Other people can lift Matt and throw him around. These weaknesses of Matt are shown in the following extracts, “A strange man came back a few minutes later with Matt hung over his shoulder, unconscious, and a big smirk on his face... The man threw Matt on the floor with an evil laugh (*If You Can’t Make It, Break It*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 338).

The modality is medium. Matt is unconscious. His body is limp and lifeless. Force is therefore used in making him unconscious and when he is thrown to the floor. The words do not over-exaggerate how easily Matt is treated. The modality of language is demonstrated in the following extracts, “Matt hung over his shoulder, unconscious... The man threw Matt on the floor” (*If You Can’t Make It, Break It*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 338).

The word “unconscious” constructs Matt as a sensitive male. Matt is unconscious and so hangs over the other male’s shoulder. His body shows no energy or movement it just hangs unconsciously there.

Critical Discourse Analysis Main Findings

In this section of the thesis the major points of the critical discourse analysis chapter are summarised. Overall, the discourses that are constructed from the Students' Version 1 and Version 2 Science Fiction Texts (2011, Appendix A & B, pp. 255-348) have stereotypical positions in them.

Males who are located in the discourse of the strong male (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 255-314) and hegemonic male (Students' Version 2 Science Fiction Texts, 2011, Appendix A, pp. 255-348) are strong, angry, intelligent, adventurous, influential and physically fit. This is a stereotypical discourse for males in science fiction texts (Connell, 2005; Davies, 2003; Gilbert & Taylor, 1991; Weedon 1997).

A dominant discourse in the student texts is that of the weak and sensitive male. These males are ailing, physically weak, weird, lonely, and distressed, need relationships and are expressive and respectful (Connell, 2005; Davies, 2003; Gilbert & Taylor, 1991; Weedon 1997).

Females who are located in the discourse of the sympathetic female (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 255-314) and the empathetic female (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 315-348) are sensitive, compassionate and need relationships. These are stereotypical positions for females (Davies, 2003; Gilbert & Taylor, 1991; Weedon 1997). Females who are located in the stereotypical discourses of the powerless female (Students' Version 1 Science Fiction Texts, 2011) and the passive female (Students' Version 2 Science Fiction Texts, 2011) (Davies, 2003; Gilbert & Taylor, 1991; Weedon 1997) are physically ill, weak, inarticulate, insecure and live in drudgery.

A less stereotypical position for females is when they are located in the discourse of the confident female and the discourse of the supreme female (Davies, 2003; Gilbert & Taylor, 1991; Weedon 1997). These females are attractive, angry, active, knowledgeable, self-assured, physically well and prosperous.

Overall, the characters the students constructed may rest on the assumption of the characters being white, able-bodied, heterosexual, middle-class, young and other Westernised norms. This constructed ideal not only pervades the discourse of the strong male, but all discourses, including the discourses of the supreme and confident female and the discourse of the weak male. These assumptions may be a result of socio-cultural upbringing of the students (Davies, 2003; Gilbert & Taylor, 1991; Rowan, 2001, 2012a&b; Weedon 1997).

Conclusion

This chapter examined the ten discourses these using Fairclough's critical discourse analysis approach (2009) including a linguistic analysis. The ten discourses had been constructed from the Version 1 and Version 2 Science Fiction Texts (2011, Appendix A & B, pp. 255-348) using a constructivist grounded theory approach (Charmaz, 2000, 2005, 2006, 2011a, 2011b).

The following chapter uses stage four from Fairclough's (2009) critical discourse analysis approach to outline the transformation evident in the students' texts. The chapter examines the two discourses from the Students' Version 2 Science Fiction Texts (2011, Appendix A, pp. 315-348), which best demonstrate the transformation.

CURE BY LEMONS (DEATH BY PAINT VERSION TWO)

“ITS LEMON JUICE! LEMON JUICE! THAT’S THE CURE! LEMON JUICE!!!!” I SHOUT.

MR MARTIN STARES AT ME LIKE I’M SOME CRAZY PERSON. THEN I SEE HIM SLOWLY COMING TO TERMS WITH WHAT I AM SAYING. HE MAKES A QUICK DASH FOR THE PHONE AND I GRAB THE OTHER. WE QUICKLY START DIALLING ALL THE NUMBERS OF THE STUDENTS THAT ARE SICK AND THE TEACHER. WE TELL THEM TO DRINK LEMON JUICE TWICE A DAY AND THEY WILL SLOWLY START TO RECOVER...

WELL IT’S BEEN TWO MONTHS SINCE I DISCOVERED THE CURE AND EVERYONE IS BACK AT SCHOOL. AMY IS BACK TO HER OLD SELF AGAIN. THE SCHOOL HAS GOT RID OF THE PAINTS AND SOMEHOW I DON’T THINK THEY WILL EVER BUY ANY OF THEM AGAIN. EVERYTHING HAS GONE BACK TO NORMAL AND HOPEFULLY IT STAYS LIKE THAT. I MEAN WHO WOULD HAVE THOUGHT... LEMON JUICE!?

(STUDENTS’ VERSION 2 SCIENCE FICTION TEXTS, 2011, PP. 344-345)

Chapter 7

Textual Transformations

Introduction

This chapter aims to explore the transformations of gender that occur within the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348). The chapter uses the fourth stage in Fairclough's (2009) critical discourse analysis approach to investigate the texts for the transformation of gendered positions. The Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348), were constructed after the teaching of a science fiction unit in one Grade 9 English classroom. This unit on science fiction was taught using a critical literacy pedagogy. The aim of the unit was to introduce students to a transformative analysis method, which encouraged them to construct characters who challenged stereotypical gendered positions. An analysis of the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) produced two dominant discourses that significantly demonstrated transformation. The two discourses are the discourses of the supreme female and the sensitive male.

The research centres on how characters in the students' texts demonstrate transformation through an exploration of their actions and thoughts. The analysis examines the transformational traits of the characters as they are constructed in the discourses. Extracts from the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) are used to show this transformation.

A major character, male or female, is chosen from a text that shows transformative actions and traits related to one of the two discourses. It is recognised that total transformation is not likely because of the discourses that the students are

already deeply embedded in. A reversal of the male/female binary is a significant first step towards total transformation. Multiple positions should be available and not limited to a binary opposition (Davies, 2003; Gilbert & Taylor, 1991; Kristeva, 1984; Weedon, 1997, 1999).

Transformation Analysis

The transformation analysis of the discourses of the sensitive male and the discourse of the supreme female is explained below. The two discourses are explored for examples of transformation. Each discourse is analysed separately.

Discourse of the supreme female

The discourse of the supreme female, a very powerful discourse, constructs females in transformative positions (Davies, 1993; Gilbert & Taylor, 1991). These females are always active, extremely intelligent and beautiful, in excellent health, super strong and physically built like Amazonian warriors. They are super beings not only in strength but also in intelligence. Being intelligent for these female makes them invincible. This female is rich and powerful. Any female who is located in this discourse has outer as well as inner beauty. They are always the hero in any text, even in science fiction (Attebery, 2002; Cornea, 2007; Helford, 2000; McCaffrey, 1974; Seed, 2011). Examples of such physical and intelligent females in past science fiction texts are Ripley in *Aliens* (Cameron, 1986) and the cyborg Cameron in the *Terminator-The Sarah Connor Chronicles* (Beesley, et. al., 2008).

In the text *Too Small Shorts* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 316-318) there are two major female characters, Grace, the Princess of Bollywood and Tatini, the servant and friend of Grace. Both are located in the

discourse of the supreme female in similar and different ways. Grace is a Princess and is constructed as powerful through her wealth and position. She is also very beautiful. Grace is the ruler of servants, like Tatini, and she controls thousands of others. Her realm is Bollywood. She sleeps in a very large bed with satin sheets and her bedroom contains large paintings depicting her mother and herself, and a wardrobe of exquisite silk dresses. Her hair is long, blonde and faultless even after a long sleep. Princess Grace strolls royally around her palace. Her superiority is demonstrated by the way that she looks down at her subjects from her balcony. Her use of authority constructs Grace with power. They are her subjects and she is their ruler. Princess Grace is only a teenager of 15 years of age. Her youth exaggerates how powerful her position is for a female. This princess owns strange pets. Ordinary dogs or cats are not for Grace. Her pet iguana is exotic and symbolises her wealth and prestige. Grace's position, wealth and beauty are constructed in the following extracts:

I remember I woke up in a HUGE satin bed. I didn't know where I was but as I began to wake a funny looking woman with a big nose greeted me with 'Hello young princess, I hoped you slept well'... She had a strange accent and I didn't think I ever heard such a strange voice in my entire 15 years of being alive and 'Princess' she must be kidding. As the strange woman left the room, I saw a huge oil painting of me and my mother... I was wearing a beautiful silk dress and one long blonde hair looked so perfect, considering that I had only just woken up from what feels like the only sleep I have had in days. I strolled outside and have a look around on the balcony off my room, and saw tens of thousands of people that looked quite sad. The strange woman entered my room again and told me to get ready for the day ahead, so I asked her what time it was, eleven thirty!.. There was a green lizard in the

bathroom. A lizard! 'Tatini' ... tried to explain to me that the lizard is actually called an iguana and he was my pet. (*Too Small Shorts*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 315)

Tatini is also constructed in the discourse of the supreme female. Although she is Grace's servant, Tatini is powerful. Her character is transformed from a strange looking female servant to a hero by the end of the text. She gives Grace her weapons, a laser gun and a shield. Not only is Tatini knowledgeable and has a store of such weapons, but she is also trained in them. Tatini is a film star as well as a female warrior. Tatini not only takes on the evil ruler and wins but she also defeats the evil ruler's army of robots. She is very powerful and energetic. In the final paragraph of the text Tatini is transformed into a hero. No more will Tatini be a friendless servant. Tatini's rise from servant to the supreme female hero is transformative. The transformation is shown in the following extracts:

The strange woman entered my room again and told me to get ready for the day ahead... Tatini gave me laser gun and a force field to protect myself. Tatini said that she used to train with some of the Star Wars crew to be the new Princess Leia for the new series. We carefully picked the lock on the heavy steel door. We crept into the big darkroom and lit up our laser guns. BAM POW TUTU went our guns against the evil ruler and his army of robots. I ran and hid up under the staircase. The evil ruler was fighting with Tatini... She had killed the evil ruler. We stole the evil ruler's buggy and drove back to our kingdom. All of the Kingdoms citizens was so thrilled and had smiles on their faces from ear to ear. Tatini was a hero and I've was her sidekick. We were going to be the special guests at the party... I am now the hero of the kingdom and everyone wants to be my friend. I am no longer the

lonely maid. (*Too Small Shorts*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 316-317)

Tatani is transformed and has power. She uses her power to overcome evil and restores the community to equanimity.

Grace also demonstrates powerful traits. Grace is shown as a hero as she is brought to Bollywood to help rescue her kidnapped grandfather. She has the physical strength that allows her to carry her sleeping grandfather downstairs to safety. This means that Grace is viewed for her strength as well as for her beauty. Thus, Grace is firmly located in the discourse of the supreme female. Although, Grace is a subordinate to Tatini as a warrior, they are both heroes and they are recognised through a party for their achievements. Grace's character is transformed as she develops from a subordinate position as a female in a change room to a princess and then to a hero. The following extracts from the text show this transformation:

I grabbed the size 10 floral shorts that look just like my other shorts that are too small and headed for the empty change room... 'Hello young princess, I hoped you slept well'...I ran up the stairs and found my great grandfather it in a room that was lit up with candles. He was asleep so as I tried to move him, all of a sudden I was able to pick him up and carry him... As I was walking down the stairs with him in my arms... Tatini was a hero and I've was her sidekick (*Too Small Shorts*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 316-318)

The character Grace has been transformed from a powerless female to one with enormous power. She does not, however, use her power to the advantage of others. She does not see people as equals and she abuses her power. The character has been transformed but not necessarily in the interest of achieving a more just and equitable

society. The two females have gained power but the power they gain is one of reversal. The powerless female gains hegemonic male power. This reversal does little to achieve social justice or equity (Davies, 2003; Gilbert & Taylor, 1991).

The female characters in the student text, *That Day Our City Got Invaded* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 319-321), demonstrate transformation in their actions. In the first example from the text the two female characters drive to the place where their two male friends live. They show independence that is unusual for females of their status. It is usually the males who drive with females as their passengers (Gilbert & Taylor, 1991). Kelly, one of the female characters and the female narrator are powerful by being independently mobile. This is demonstrated in the following extract, "The following afternoon, Kelly and I drove to a friend Mitch's house, to pick up Mitch and his mate, Callen" (*That Day Our City Got Invaded*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 319). In the text the two females show more than independence. They are also physically powerful. Kelly and the female narrator show that they are fast. Their powerful running is a trait of the supreme female. They do not need cars all the time as they are physically fit and move quickly towards their object. Kelly and the female narrator are strong. These characteristics locate them in the discourse of the supreme female. This trait for the two female characters is a crucial change from the ordinary female as they display transformation. They are not like the stereotypical females in science fiction texts who are usually as weak and compliant (Attebery, 2002; Cornea, 2007; Helford, 2000; McCaffrey, 1974; Roberts, 2006). They pick up the explosives, which are heavy from the police station. This is no problem for them even though the explosives are huge. Both Kelly and the female narrator are constructed as physically strong in the following extracts, "I ran towards this huge

machine like robot... Quickly we ran down to the police station to see what we could find... Kelly and I both found four massive TNT explosives, in the back part of the station” (*That Day Our City Got Invaded*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 321).

Their intelligence locates both Kelly and the female narrator in the discourse of the supreme female. They show their intelligence through the ways they think out strategies to find the robots’ weaknesses. The two female characters also know where to find the weapons to help them to defeat the robots. They are intelligent and unafraid to show their intelligence. As characters in the text the use of their intelligence is a transformative trait that females rarely illustrate in science fiction texts (Attebery, 2002; Cornea, 2007; Helford, 2000; McCaffrey, 1974; Seed, 2011). The two female characters’ intelligence is demonstrated in the following extract, “We figured out these robots needed charging” (*That Day Our City Got Invaded*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 320). The two female characters are decisive in their actions. Kelly and the female narrator make the decisions on when a plan should be put into action because they know the best time. They take charge of the situation and act decisively. This trait of decision making also locates them in the discourse of the supreme female and is shown in the following extract, “Quietly, we decided to follow him, to see where it he went. I reckon we followed him for 20 minutes before arriving at this old abandoned shed just out of town” (*That Day Our City Got Invaded*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 320). The two female characters are heroes in the text because they defend others. They defend their families and their city against the huge robot monsters. In this way they are protecting the weak, which is an action of a hero. The trait of the defender for females is a trait that shows transformation as it is usually

found only in male heroes (Attebery, 2002; Cornea, 2007; Seed, 2011). This is demonstrated in the following extract, “We heard, and watched these horrible monsters that had taken over our city and our families, light up in flames” (*That Day Our City Got Invaded*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 321). In this text the two main female characters show transformation in their physical strength, decisiveness, intelligence, action and as defenders of the weak. Kelly and the female narrator transform from two females at school, to going camping, to becoming heroes and saviours of their city. They demonstrate their transformation in the following extracts:

It was Tuesday morning, the day before my big graduation. My best friend, Kelly and I were so excited to be finely leaving school, but also sad to be leaving all our friends... The four of us drove up to my family's favourite camping destination known as, “Dead Man’s Creek”... Each one of us slowly dragged a match, and lit each one of the explosives and ran to safety. We heard, and watched these horrible monsters that had taken over our city and our families, light up in flames... I will never fully understand why those robots chose our city to ruin, but I'll never in a life time forget this experience. (*That Day Our City Got Invaded*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 319-321)

Females who are constructed with these central roles within the text help to make that text more transformed and socially just (Rowan, 2001).

That Day Our City Got Invaded (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 319-321) displays transformation in depicting the two main female characters of Kelly and the female narrator. Kelly and the female narrator are strong, fit and intelligent, and heroes, but ultimately they still rely on male help to

destroy the robots. Callum and Mitch help the two female characters by working together in planning the destruction of the robots and in destroying them. Using the word, “we” not only means the two main female characters but also includes the two main male characters who work as a team. For example, “We ran for our lives to safety, out of sight from these robots that were twice the size of us, running furiously towards us” (*That Day Our City Got Invaded*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 320). Therefore, the two main female characters are not the only central characters. They have equal status with the male characters and are heroes in the text.

Overall, the text, *That Day Our City Got Invaded* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 319-321), is transformative. In the end, however, the two main females still need the male hero to help save the day. The text, by showing the collaboration of the male and female characters is a positive step and is moving towards equality, but it could have gone further. Equality is one aspect that a theory of transformation promotes (Davies, 2003; Gilbert & Taylor, 1991; Rowan, 2001, 2012a & b; Weedon, 1997). This aspect is used in science fiction in many texts. Although, often one sex, usually male, dominates the other and therefore equality is not achieved (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Helford, 2000; Le Guin, 1993; McCaffrey, 1974; Seed, 2011). Thus, by trying to construct equality through teamwork in the end the males still are needed to help the females, which makes the females not the ultimate heroes in the text. The change is a significant step towards transformation but it is limited because it still supports male hegemony.

The female narrator in *The Un-Ordinary School Day – The Ending* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 322-323) is decisive and makes intelligent decisions, which construct her with leadership qualities. Her

decision-making trait is displayed by her taking the lead on certain actions. These actions are without any hesitation. The female narrator is located in the discourse of the supreme female as her leadership in situations is more authoritative than the teacher Mr Duncan. The use of the pronoun “I” helps to emphasise the leadership characteristics of the female narrator. The following extracts show this trait, “I looked around and I saw a drain and so I walked up to it and there was exactly the same sign as there was in our world... I pressed the past button, which lit up the light. We walked through the door” (*The Un-Ordinary School Day – The Ending*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 322).

The female narrator is observant. She notices all details, small to large. She observes and remembers previous strategies and can retrace them exactly when needed. Her powers of observation are part of her intelligence, as she forgets nothing. The female narrator’s skill in observation locates her in the discourse of the supreme female, for example, “I looked around and I saw a drain and so I walked up to it and there was exactly the same sign as there was in our world... There was water dripping and running under our feet over the old pavers. I even saw the bug again” (*The Un-Ordinary School Day – The Ending*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 322).

A supreme female is always the hero in the end. The female narrator of this text is constructed as the hero of the situation. She helps to guide the teacher and the other students back to their own time and school. The hero is a position of transformation for the female in any text (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Le Guin, 1993; Seed, 2011). In *The Un-Ordinary School Day – The Ending* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 319-320) the main female character is acknowledged as the saviour. She is given the central

role as the extracts that follow demonstrate, ““We have to thank you” as he said pointing to me “you are our hero, without you and suggesting your amazing ideas we would have been stuck there forever” (*The Un-Ordinary School Day – The Ending*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 323).

The female narrator is transformed through her intelligence, leadership qualities and heroic stature. Unfortunately, this female is limited in her role. She is not the fully supreme female, as she has not the major central role. Mr Duncan, the male teacher, makes the final decisions on where and how to go. His authority as a teacher limits the female narrator, who is a student. The female narrator, though she is a leader and hero, realises and acknowledges that Mr Duncan is in charge and that his decision is final. She is a female who relinquishes her authority to the hierarchical power that Mr Duncan holds. Therefore, the female narrator is not totally a transformed character, as she relies on male authority for action. The following extracts from the text demonstrate this, “I suggested this idea to Mr Duncan and he thought that it was a great idea and so then we tried... I suggested this to Mr Duncan and he decided to take a risk on all of us and take us through the tunnel” (*The Un-Ordinary School Day – The Ending*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 322).

The female narrator in *Morbi Adipiscing* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 324-328) is transformed through her intelligence. Intelligence in females is a change that science fiction and other genres use as a crucial trait for any transformational female (Attebery, 2002; Cornea, 2007; Le Guin 1993; Seed, 2011). The female narrator’s knowledge of technical devices is wide and thorough. In the text, the female narrator uses devices such as a new iPod and a laptop and knows how they work and how to sift through and use the information that

they display. In doing so she shows her knowledge and intelligence. The female narrator uses the media as a technology to help her legal case against the maker of the iPod, which is making her sick. She knows how to manipulate the media to gain what she wants. The female narrator demonstrates her intelligence through her research skills. She uses her technical skill on the Internet to research the illness and then uses this knowledge in consultation with her doctor. Her high intelligence situates her in the discourse of the supreme female as the following extract shows:

When she asked me what was wrong with me I replied, “I have been having these headaches, suffering from memory loss and fatigue and I can't seem to make them go away. I researched on the Internet last night and found nearly 3 million articles in relation to my symptoms and I have come to the conclusion that the cause is my new mobile device, the iPod.” (*Morbi Adipiscing*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 327)

Not only is the female narrator intelligent, but also the female narrator's doctor is also very intelligent. This doctor of medicine not only recognises illnesses immediately but also is also able to advise her patients of what steps to take to treat the illness. She is as powerful as the female narrator due to her qualification as a doctor and her intelligence. The intelligence of the doctor is shown in the following extracts:

“I have been seeing several cases about this illness and brain washing syndrome over the last week since these inventions have been released into the general public... I have a contact that is friends with the creator, Steve Gates... In my opinion though they are coming from this device and I urge you to take it back ASAP to the place you purchase the device from. They should give you a full refund and I would stick to your laptop for the time

being until something safer is released”. (*Morbi Adipiscing*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 327)

The female narrator in *Morbi Adipiscing* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 324-328) is also the hero of the text, which locates her in the discourse of the supreme female. The female narrator, as the hero, takes on the might of a powerful corporation run by Steve Gates to help stop the spread of the illness, morbi adipiscing, which is weakening her and others mentally and physically. She fights Steve Gates through the media and the law. Steve Gates verbally abuses her for this. These threats by Steve Gates make the female narrator more determined to win. In the end Steve Gates is arrested and jailed and the female narrator wins. She is the hero and thus saviour of the world from the evil iPod maker Steve Gates. This constructs the female narrator as the hero and in a position of transformation. The power of the female narrator as a hero is shown in the following extracts:

The news was broadcast nationally and internationally. Apple creator Steve Gates was furious at me and I received a number of phone calls from him abusing me... Steve Gates was investigated by various forces... Eventually he was... sentenced to 14 years imprisonment. This was a major win for me personally and... for the fight against technology. (*Morbi Adipiscing*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 327-328)

The female narrator is constructed as weakened by an illness, but by using her intelligence she becomes the hero of the day. Her transformation is from one of powerlessness to powerful. This locates her firmly in the discourse of the supreme female. However, the female narrator in *Morbi Adipiscing* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 324-328) is also constructed as a stereotypical female. This limits her transformation. The narrator is easily swayed by

advertisements and by salespeople that tell her what she needs. In this way the female narrator's intelligence fails her as she is easily lured into buying any device as the following extract shows:

“The new must-have item!!” The advertisement screamed at me. It was everywhere: The manager of the store, Jane, seemed very enthusiastic to talk to me about purchasing the new product of the Apple line. ‘They are exactly what every single person needs in their life; they are just simply the must have device...’ “Snazzy, that is one clever invention. You have me sold!” I said to her with a smile on my face. (*Morbi Adipiscing*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 324)

Not only is she easily lured into buying something but she also relies on other people and devices to help solve and remember things. She believes expert knowledge as true and fails to question it. This state of viewing expert knowledge as truth constructs the narrator as vulnerable and gullible. She fails to critically analyse advice she is given and her easy acceptance of it shows a lack of intelligence in this situation. A transformative position is one in which any knowledge is viewed as only one view and recognises that there are many other possible views (Davies, 2003; Gilbert & Taylor, 1991; Rowan, 2001, 2012a & b; Weedon, 1997, 1999). This female narrator's weakness as a gullible person is shown in the following extracts:

The article was really long but it was by a famous doctor from Oxford University in England, so it just had to be true. Plus there were also other references from other well-known doctors around the globe... I arrived at the doctor's surgery... she asked me what was wrong... “I have been seeing several cases about this illness and brain washing syndrome over the last week since these inventions have been released into the general public... In

my opinion though they are coming from this device and I urge you to take it back ASAP to the place you purchase the device from.” (*Morbi Adipiscing*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 327)

In the text *Avelaidia* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 329-330), Shivah is located in the discourse of the supreme female. Shivah is beautiful because of her long hair. She is gorgeous. She is so beautiful that Douglas Riley falls in love with her, “Shivah stroked her long hair ... Shivah ended up telling her secret to Douglas which made them so much closer and they eventually became engaged” (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 329-330). Shivah, as the Princess of Avelaidia, is rich and authoritative. These characteristics locate her in the discourse of the supreme female. Her wealth comes from owning an underwater kingdom or world, which she protects and rules. Her princess status means authority. She protects her land from strangers who may exploit it. Her authority and wealth give her power. In these ways, Shivah is situated in the discourse of the supreme female as the following extract shows, “watching her land Avelaidia... Shivah the Princess of Avelaidia (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 329). The character Shivah is physically powerful. She can live and breathe underwater. Shivah is an underwater human who can swim. The trait of living underwater gives her an unusual power. This is the world that Shivah knows and protects. Shivah, the Princess of Avelaidia, is able to live in the water day and night. Her physical power is not only her ability to live underwater, but also that she can follow anyone or any object at any depth or situation in water. Shivah is cunning. She uses her cunning to her advantage. Her ability to follow objects and people underwater without them detecting her demonstrates her intellectual and physical skill. She waits patiently and follows at a

cautious distance and depth. Thus, Shivah's cunning is a special skill that locates her in the discourse of the supreme female. Shivah's cunning, physical fitness and her patience are demonstrated in the following extract:

Shivah... is able to live in the water for 24 hours, sunrise to sunrise she would follow them and find out if they are any harm... They came again two weeks later, Shivah followed them out of the water. By the time they were on their ship Shivah was following 10 metres lower and 10 metres behind, hoping to not be seen. (*Avelaidia*, Students' Version 2 Science Fiction Texts, Appendix B, p. 329)

Shivah is constructed as a supreme female because she sacrifices her life for others. She is stabbed to death. Shivah sacrifices her life so that she is able to transform herself into her son who will grow up to be a famous hero. By storing her soul in an urn Shivah is changed into a baby male. Shivah is beautiful, authoritative, wealthy, physically powerful, cunning and willing to sacrifice herself. This ensures her hero status and situates her in the discourse of the supreme female. This is shown in the following extracts:

The captain eventually found out about Shivah and Douglas, he then stabbed her in the stomach with a knife, it pierced her in the lung. Douglas found her as she was dying, she stored her soul in an urn and left it with Douglas as well as a spear. Douglas Riley went home and opened the urn and all the mist went flying everywhere. He looked down to find a newborn baby in his arms... "This is for our baby, he is destined for greatness. From your love Shivah". (*Avelaidia*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, p. 330)

The character Shivah is transformed as the supreme female because of her beauty, authority and wealth, physical power, cunning and by her sacrifice. However, she is not totally transformed for she turns into a male baby. She is not the hero who neither wins out in the end nor is she the central character of the texts. Her sacrifice of her own life so that a male can be born and live is not a position of transformation. Again the male becomes the centre of attention and the female's life is forgotten.

Falling in love and producing babies is not a position of transformation for Shivah in the text (*Avelaidia*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 329-330). Shivah's life is to find a male partner so that she may produce a baby. Her love for Douglas is based on the female who must also find her prince and become a mother, which is a trait of the compliant female in popular cultural texts including science fiction (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Davies, 2003; Gilbert & Taylor, 1991; Seed, 2011; Weedon, 1997). Shivah relies on males to further her own life and love. Thus the character Shivah fails to transform strongly.

Lola in the text, *Robot Dad* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 346-348), shows transformation. She is constructed as a supreme female as she is a Dalek, a metal human robot, which makes her powerful. Lola uses her power to exterminate the time machine so that others will not be abused by the evil Daleks' plan. The supreme female prepares to face any situation to save others. Lola is prepared to face evil. Her robot dad acknowledges this as a good way to behave. The construction of the character in the text goes beyond the gender binary of male/female, as she becomes a machine. Becoming a machine is an opposition that science fiction texts attempt to construct as one solution to overcoming gender inequity (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Seed, 2011). Lola as

the supreme female is shown in the following extracts, ““You are trying to tell me that I'm not real; I'm not human, not anything but an experiment. That I don't count, I don't matter. That these sick Daleks think they can control my life and not let me have a say”... “I am going to destroy this time machine once and for all”... “That’s my girl. I always knew you had a good heart”... “I am going to get my old life back”... “When I said I want my old life back I meant by old Dalek life... I am going to destroy this time machine once and for all”” (*Robot Dad*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 346-348).

The character Lola in *Robot Dad* (Students’ Version 2 Science Fiction Texts, 2011) does not want her life to be controlled. She is furious at how her life is manipulated by the Daleks for their own purposes. Lola, through her self-confidence in controlling her own life and in seeking revenge, is transformed. In most popular cultural texts females are considered unfeminine or irrational if they show any sign of anger or revenge (Davies, 2003). Lola does not care because she is so in control of herself that she plans to give the Daleks a violent surprise. Her self-confidence and her determination to seek revenge are traits of the supreme female who is confident and in control of her own life. Supreme females can take matters into their own hands to prove their supreme belief in themselves. The example that follows demonstrates this, ““That these sick Daleks think they can control my life and not let me have a say! Well boy are they in for a rude shock. I am going to get my old life back”” (*Robot Dad*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 346-348).

Lola in *Robot Dad* (Students’ Version 2 Science Fiction Texts, 2011) is a character who is transformed. She is a powerful robot and takes a moral stand. She is self-confident and seeks revenge. However, Lola is not a Dalek of her own choice.

Thus, the construction of Lola is limited as a supreme female. Lola is a Dalek because of the actions of the powerful male evil Dalek who changed her. The character Lola is not totally transformed as she could not choose whether to be a machine or not. She is only an experiment in time travel and is constructed by males, as the following extract demonstrates:

“Well it all started when you were young. You were taken away from me when you were little. You were an experimental project for the Evil Dalek. I tried to save you but I only made things worse. Anyway, they took you away and made you human, they wanted to see if they could invent a time travel machine again and you were their guinea pig”. (*Robot Dad*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 347)

In *Cure by Lemons*, (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 339-345) the text is transformative because the female character is constructed with a physically active and strong body (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Seed, 2011). She studies the subject of Sports Science at school, which shows her interest in physical fitness. This female narrator is agile and technically able to type quickly codes and other information. Her physical fitness enables her to move quickly especially up stairs, “I reach the landing to his office in record time and I knock and burst in straight away yelling out” (*Cure by Lemons*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 344).

The female narrator demonstrates intelligence, which locates her in the discourse of the supreme female (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Davies, 2003; Gilbert & Taylor, 1991; Seed, 2011; Weedon, 1997). She is not only interested in Sports Science but is proficient at Science and Maths, which are her favourite subjects. Her mother, who is also good at these subjects, inspires her. Her

knowledge of scientific methods in research is extensive. This knowledge helps her to test for and cure the mysterious illness that affects her friend Amy. Her knowledge of technology is vast. She demonstrates her technological skills through her use of science equipment, including test tubes and a machine that tests and measures samples in order to find answers to complex questions. The female narrator's intelligence and her knowledge of science and technology locates her in the discourse of the supreme female as the following extracts demonstrate:

I prefer to do the more knowledgeable things like science and maths and I am really good at them. I'm more like my mum because she is into that kind of thing which is excellent when I don't understand something... We get our elective subject most days which for Amy is art and for me it is Sport Science... I put it in the paints and collect some samples. I do this to all 20 of them. I then shut the cupboard and hurry out of the art room, desperate to be back in the lab and conducting tests. (*Cure by Lemons*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 341-343)

Problem solving is another trait of the female narrator in *Cure by Lemons* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 339-345). She is inquisitive and uses her intellect to solve problems that concern her. In this way the narrator is curious and concerned about the sickness that is spreading through her classmates, especially her friend Amy. Her problem solving skills are needed to find out what the sickness is and whether a cure can be found. The female narrator is decisive in her actions. Decision-making skills are important to the female narrator. Her skills of problem solving and decisiveness construct her as powerful. The following extract shows these traits, "It has been about four and a half months since everyone started getting really sick. I think that it is high time that someone tried to

figure out what was actually happening” (*Cure by Lemons*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 342).

She is authoritative. People listen and do not question her. The Principal, Mr Martin follows her suggestions and advice. She is not only respected for what she says, but for her ongoing consultations skills. In the following extracts the female narrator’s authority is shown:

I now have to wait for three days till I know what the results will be. I decide to let Mr Martin know how I am going so I head up to his office... “Mr Martin, I have just collected the samples and they are now being tested. I won’t know the results for another three days... For now, could you please block off the art room and the science room that I am currently using and do not let anyone in either of the rooms”. I said... “Perfect. That’s fine if it takes three days and yes, that is a very good point. I will get on to it right away, thank you”. Replied Mr Martin. (*Cure by Lemons*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 343)

The supreme female speaks her mind and expresses ideas and opinions loudly. After finding the cure the female narrator is so excited that she cannot contain her excitement about the cure to the Principal Mr Martin. She is not a stereotypical passive female (Davies, 2003; Gilbert & Taylor, 1991). In the extract that follows the female narrator shows her excitement, “I reach the landing to his office in record time... “Its lemon Juice! Lemon Juice! That’s the cure! Lemon Juice!!!!” I shout. Mr Martin stares at me like I’m some crazy person” (*Cure by Lemons*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 344). The supreme female is always the hero and/or saviour. The female narrator in *Cure by Lemons* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 339-345) is the hero and the saviour.

She finds the cure for the radiation sickness that is affecting her classmates and teachers. This constructs her in a powerful position of transformation as a science fiction female character (Attebery, 2002; Cranny-Francis, 2000; Cornea, 2007; Seed, 2011). By saving her classmates through finding the cure to their illness by using her intelligence and not physical force, she is constructed as the ultimate hero and supreme female. The following extract demonstrates the female narrator as a supreme female due to her hero status:

The machine tells me what the substance is. It's... Radiation! Now that I know... and in a matter of ten minutes I find out what the cure is... I rush to tell Mr Martin what it is... I reach the landing to his office in record time...
 ““Its lemon Juice! Lemon Juice! That's the cure! Lemon Juice!!!!” I shout.
 (*Cure by Lemons*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 344-345)

In *Cure by Lemons*, (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 339-345) the female narrator is located in the discourse of the supreme female. She is intelligent, active, loud, decisive and authoritative and the hero in the end. The female narrator is skilled. Her technical knowledge of equipment is extensive. The school principal follows her advice and orders. In the text the female narrator is transformed from a concerned friend to a scientific genius, to the saviour and hero. She is the central character of the text and constructed with power. The female narrator is a supreme female.

The examples of supreme females show transformation in the Version 2 texts, most of them in an incomplete way. When the powerless female is transformed into a supreme female she gains hegemonic male power. This is a reversal of gender roles.

This reversal does little to achieve social justice or equity. It limits the positions available for people to take up (Davies, 2003; Gilbert & Taylor, 1991).

Discourse of the sensitive male

This male discourse demonstrates a transformation in the construction of male characters. Instead of the typical construction of the hegemonic male this discourse constructs male characters as troubled, mild-mannered, impotent and physically frail. Feelings are very important to the sensitive male. They care for people. These males go out of their way to help others, friends or strangers. In showing this sensitive side they are viewed as weak by macho men (Attebery, 2002; Connell 2005; Cornea, 2007; Davies, 2003; Gilbert & Taylor, 1991). These characteristics demonstrate that male characters can project a sensitive approach. Their sensitive side constructs these males in a position of transformation. Several characters in the Students' Version 2 Science Fiction Texts below demonstrate the discourse of the sensitive male.

Mr Duncan, in *The Un-Ordinary School Day – The Ending* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 322-323) is located in the discourse of the sensitive male as he is unafraid to ask others for help, to call them heroes, and to show his feelings. He is scared of not being able to escape the future where he could be trapped forever. Mr Duncan, as the science teacher, is at a loss of what to do and he needs to turn to the female narrator to help solve the situation. This is a strength of a sensitive male as Mr Duncan knows when to call on others and when to acknowledge others who help him. He acknowledges the female narrator as the hero. Mr Duncan is responding in an equitable way. Emotionally, Mr Duncan is not ashamed to express his feelings. He is scared and in the end shows relief. Sensitive males like Mr Duncan know the importance of being able to display emotions. He is constructed as a

sensitive male (Attebery, 2002; Connell 2005; Cornea, 2007; Davies, 2003; Gilbert & Taylor, 1991), which is a position of transformation and is shown in the following extracts:

Mr. Duncan was petrified as he had no clue what to do... I pressed the past button which lit up the light. We walked through the door and a big flash of green light and we were standing outside of the office... He came out of the office with sigh of relief and put his thumbs up... “We have to thank you” as he said pointing to me “you are our hero” (*The Un-Ordinary School Day – The Ending*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 322-323)

The sensitive male knows their own and other peoples’ needs. In *Radioactive Waste Invasion*, (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 330-334) Zach lacks concentration to view a computer screen. He suffers from pains in his brain, stomach pains, aching eyes, blindness and vomiting. Zack is a sensitive male as he tries to control these physical ailments through sleep. He knows that his body will recover through sleep. The following extract demonstrates this trait:

But Zach couldn’t concentrate, the light from the computer screen was hurting his eyes and giving him a headache and his stomach was sore. He decided to have a rest and maybe the others would be home by the time he woke up. (*Radioactive Waste Invasion*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 333)

In the text *Robot Dad* (Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 346-348) Charlie, who is the father, is located in the discourse of the sensitive male. He is patient and shows his feelings. Patience is a trait of the sensitive male. Charlie waits patiently for his daughter to return. He waits a long time. Charlie’s

patience is not stereotypical of the males constructed in science fiction texts. Males are usually aggressive and impatient. Patience is a sign of sensitive males and this shows transformation (Attebery, 2002; Cornea, 2007; Cranny-Francis, 2000; Helford, 2000; Le Guin, 1993; McCaffrey, 1974). Allowing feelings to be displayed is a trait of the sensitive male, which Charlie exhibits. Charlie admits to his daughter that he is sorry and that he misses her. He thinks his daughter is beautiful and says this. This is not stereotypical of the males in science fiction texts as they are constructed as hiding their feelings (Attebery, 2002; Cornea, 2007). This is a positive characteristic although the text constructs allowing feelings to show as a weakness. Males who show their feelings have a greater array of characteristics (Davies, 2003; Gilbert & Taylor, 1991; Moss, 1989; Weedon, 1997; Wohlwend, 2009a). The father is constructed as a sensitive male because he illustrates his feelings and patience. This is shown in the following extract, ““So now you see why I said we have been waiting for you. You have no idea how long I have been waiting to see you. I have missed you so much, my lovely daughter”” (*Robot Dad*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, p. 348).

Douglas Riley (*Avelaidia*, Students’ Version 2 Science Fiction Texts, 2011, Appendix B, pp. 326-327) is also a male who is located in the discourse of the sensitive male. He shows his feelings, is friendly to anyone and is caring for and of others. Douglas is well mannered towards everyone, for example, he greets Shivah in a friendly and civil way. As a sensitive male he talks easily to anyone including females. He is a listener, which is shown as Shivah chats to him for hours. This sensitive male falls in love with Shivah and gets engaged to her. Shivah trusts him so much that she tells Douglas a secret. Douglas, with his friend Walsh, becomes friendly with the natives and they therefore initially refuse to carry out the Captain’s requests to capture

the natives, however, they end up reluctantly doing it. The final trait of the caring male is also shown when Douglas is left with his baby son to look after. In the text Douglas transforms from curious explorer, to a lover, to a confidante, to a friend to all and finally to a father caring alone for his son. Douglas is a transformed character as the following extracts show:

The men made it back to land, and one of them caught Shivah's eye, a man by the name of Douglas Riley... 'Ah, never mind. I'm Shivah by the way'... 'Nice to meet you Shivah, I am Douglas and this is Walsh'... They continued to chat for hours, but to Douglas and Shivah it only felt like a few minutes... Shivah insisted on coming with them to explore Avelaidia, they managed to pass through the sea monster and then they met with the natives. They all became such close friends... But things took a turn for the worse when the captain of the ship that Douglas and Walsh were on was trying to force them to capture the natives. These natives were such good friends... but this was their job and they had to capture them against their will... Shivah ended up telling her secret to Douglas which made them so much closer and they eventually became engaged... Douglas Riley went home and opened the urn... He looked down to find a newborn baby in his arms... he called his baby Aiden... Aiden inherited every trait that was good about both of his parents. (*Avelaidia*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 329-3309)

Douglas Riley, Charlie and Zach (*Avelaidia, Robot Dad and Radioactive Waste Invasion*, Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 315-348) display traits of the sensitive male. They are concerned with their health and the health of others. Douglas Riley shows his friendliness towards others. These males also show

traits of the macho male. Therefore, they are transformed in that they gain the qualities of the sensitivity, caring and consideration for others while retaining strength and intelligence. Thus, the students construct males as totally sensitive males but they also retain the macho/strong male traits. Charlie in *Robot Dad* (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 346-348) with his demonstration of emotions of love, caring, honesty and patience is one of the few transformed male characters.

The Key Findings

The Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) showed significant transformation in the discourses of the supreme female and the discourse of the sensitive male. The discourses reveal how the students were able to construct characters in their Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348), which were transformed from the stereotypical characters constructed in their first versions. The texts of the students demonstrated that characters and storylines were constructed to challenge the binary positions of male and female. The discourses of the Version 2 Students' Science Fiction Texts (2011, Appendix B, pp. 315-348) illustrated that the students understood the differences between stereotypical characters and transformed characters. Female characters were strong, intelligent, aggressive, powerful and authoritative. One female narrator was the ultimate supreme female because she was not only strong and intelligent but also had power through her decisiveness and authority. She exemplified all of the traits of the discourse of the supreme female. In the storyline this female character, for instance, went from a concerned friend to being the hero in the end of the text. Males, too, were re-constructed as non-stereotypical when located in the discourse of the sensitive male.

They were sensitive, caring, alert to the needs of others, willing to take on domestic responsibilities and happy to act in collaboration with females. A male character named Charlie showed love and patience to his daughter. In the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) transformation of characters and the storylines of the texts were significant with solid transformative outcomes.

The students demonstrated in Version 2 of their Science Fiction Texts (2011, Appendix B, pp. 315-348) that they understood transformation. The texts they wrote demonstrated the difficulties associated with transforming gendered characteristics in ways which led to a transformed society which values social justice and equity. In the examples of the supreme females and sensitive males they displayed transformation. For example, the supreme female gained hegemonic male power, which is a reversal of gender roles. Males were also weak, ill, vulnerable and emotional but they were also constructed with the stereotypical macho male traits, such as being strong and aggressive. This transformation is about the opening up of a multiplicity of different and competing discourses from which individuals can choose (Davies, 2003, Gilbert & Taylor, 1991; Hiller, 1998; Hiller & Johnson, 2007; Weedon, 1987, 1999).

Conclusion

This chapter analysed the two discourses, the supreme female and the sensitive male. The two discourses were investigated for their gender transformation. There was significant evidence of transformation in the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348).

The final chapter summarises the research of the thesis. The conclusion chapter discusses the major findings and recommendations.

THAT DAY OUR CITY GOT INVADED

EVENTUALLY, THE FOUR GIANT ENORMOUS ROBOTS CAME BACK TO THE SHED TO CHARGE UP THEIR BATTERIES ALL NIGHT. THIS WAS WHEN OUR PLAN WENT INTO ACTION. EACH ONE OF US SLOWLY DRAGGED A MATCH AND LIT EACH ONE OF THE EXPLOSIVES AND RAN TO SAFETY. WE HEARD AND WATCHED THOSE HORRIBLE MONSTERS THAT HAD TAKEN OVER OUR CITY AND OUR FAMILIES LIGHT UP IN FLAMES.

I WILL ALWAYS REMEMBER MY DAD AS A BRAVE MAN AND I WILL NEVER FULLY UNDERSTAND WHY THOSE ROBOTS CHOSE OUR CITY TO RUIN IT, BUT I'LL NEVER IN A LIFE TIME FORGET THIS EXPERIENCE.

(STUDENTS' VERSION 2 SCIENCE FICTION TEXTS, 2011, P. 321)

Chapter 8

Conclusion

Introduction

This research examined how students construct gender in their written science fiction texts. It investigated how stereotypical gendered constructions can be transformed to produce more equitable positions within students' texts. This research has contributed to knowledge on how students can construct characters that challenge gender positions using a critical literacy/transformational pedagogy. The research has reignited the study of gendered constructions and how these can be transformed in order to achieve more just and equitable positions.

The research of this thesis had three major aims. These were:

1. To investigate gendered constructions in science fiction texts written by one group of students in one English secondary classroom
2. To critically explore issues of gender in the students' written texts
3. To analyse the effectiveness of a transformational pedagogy, a central aim of a critical literacy pedagogy, for exploring transformation in the students' constructions of gender in their texts in order to facilitate positions that are more equitable.

Each of these aims was examined using a qualitative approach. The researcher taught a unit on Science Fiction in a Grade 9 English classroom using critical literacy pedagogy. The students wrote two versions of their science fiction texts, one version written before the teaching of the transformational unit and the second version after the unit. The research investigated how students initially constructed gender in their written science fiction texts prior to the teaching of a unit of work. The unit aimed to

encourage students critically to examine the constructions of gender in their texts and in other popular science fiction texts. The first version of the texts were analysed for their construction of gender. The unit of work aimed to assist the students to question their constructions of gender in terms of social justice and equity (Gilbert & Taylor 1991; Keddie, 2008, 2009; Lingard & Keddie, 2013; Luke & Freebody, 1997a; Morgan, 1996, 2004; Threadgold, 1997, 2000; Wohlwend, 2009a, 2010). The unit of work based on a critical literacy approach used the transformation analysis questions method suggested by Rowan (2001). A critical literacy approach assisted the teacher and students to explore how ideology and power worked through gender constructions in the students' science fiction texts. The students then rewrote their science fiction stories. This researcher's analysis of the recreated students' texts demonstrated how the students reconstructed gender representations in their written science fiction texts. The research analysed the students' texts for gender and demonstrated the students' capacity to reflect on how they can transform their first version of gender in their Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348). Thus, significant transformation was achieved. In these ways each of the research aims were achieved.

This thesis in its use of constructivist grounded theory (Charmaz, 2000, 2005, 2006) and critical discourse analysis (Fairclough, 2001, 2009) is innovative as a method used to collect and analyse the data. The use of constructivist grounded theory and critical discourse analysis is rarely used in qualitative analysis (Charmaz, 2011b; Fairclough, 2009; Hiller, 1998; Wodak & Meyer, 2009). This methodological approach to the analysis of research is rigorous, transparent and flexible. The innovative methodological approach leads to a deeper and more critical understanding of the data and the implications for social relationships.

Major Findings of Critical Discourse Analysis

Critical discourse analysis, using stage two of Fairclough's (2009) critical discourse analysis approach, was used to analyse the discourses in the students' texts. The analysis constructed and analysed 10 discourses, 5 from Version 1 and 5 from Version 2 of the Students' Science Fiction Texts (2011, Appendix A & B, pp. 255-348). Both Version 1 and 2 Science Fiction Texts constructed gender in stereotypical ways. They portrayed males as strong, brave and aggressive, a stereotypical construction of masculinity in science fiction texts. The predominance of this stereotype within the genre has previously been widely reported (Attebery, 2002; Barr, 2000; Cranny-Francis, 2000; Cornea, 2007; Davies, 2003; Gilbert & Taylor, 1991; Hollinger, 1999; Landon 2002; McCaffrey, 1974; Roberts, 2006). Male discourses that supported this stereotypical position from the students' texts were the discourses of the strong (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 255-314) and hegemonic male (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 315-348). Females were constructed with a reliance on feelings, as caring, physically weak, ill and inarticulate. The discourses that supported this stereotypical position from the two Versions of Students' Science Fiction Texts were the discourses of the sympathetic and powerless (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 255-314), and the passive and empathetic female (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 315-348). These discourses replicated the stereotypical position for females in science fiction texts (Attebery, 2002; Cranny-Francis, 2000; Cornea, 2007; McCaffrey, 1974; Seed, 2011).

The discourse of the confident female (Students' Version 1 Science Fiction Texts, 2011, Appendix A, pp. 255-314) and the discourse of the supreme female (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 315-348)

constructed females as strong, active, angry, smart, rich and physically fit. Females who were located in these discourses were powerful. In the discourse of the weak male and the discourse of the sensitive male, males were constructed as caring, emotional and not physically strong, sickly and inarticulate. These were not stereotypical positions for males that were found usually in science fiction texts (Attebery, 2002; Cranny-Francis, 2000; Cornea, 2007; McCaffrey, 1974; Seed, 2011).

Version 1 and 2 of the Students' Texts (2011, Appendix A & B, pp. 255-348) showed stereotypical versions of gender, typical of those constructed within a hegemonic masculine society where hegemonic masculinity and emphasised femininity are the norm (Connell, 1987; Gilbert & Taylor, 1991; Wohlwend, 2009a). However, not all the characters were constructed in this hegemonic powerful way for males and powerless way for females.

Generally, the students' construction of their characters may rest on the assumption of them being white, able-bodied, heterosexual, middle-class and young. This constructed ideal not only pervades all the discourses, including the discourses of the supreme and the confident female and the weak male. These assumptions may be a result of the students' socio-cultural upbringing (Davies, 2003; Gilbert & Taylor, 1991; Rowan, 2001, 2012a&b; Weedon 1997).

Major Findings of the Transformation Analysis

The analysis investigated the major characters within the Version 2 texts (2011, Appendix B, pp. 315-348) to view how they had changed or challenged the stereotypes the students constructed in the Students' Version 1 Science Fiction Texts (2011, Appendix A, pp. 255-314). Following the identification of the discourses in the students' texts, this research used the fourth stage of Fairclough's (2009) critical

discourse analysis approach to examine the two discourses from the Students' Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348). These texts showed significant transformation. The two discourses were the discourse of the supreme female and the discourse of the sensitive male.

In Version 2 Science Fiction Texts (2011, Appendix B, pp. 315-348) the students constructed transformative characters that challenged the male/female binary. The two discourses of the supreme female (Students' Version 2 Science Fiction Texts, 2011, Appendix B, pp. 315-348) and the sensitive male (Students' Version 2 Science Fiction Texts, Appendix B, pp. 315-348) were reconstructed with significant transformation. Two of the characters were reconstructed as transformed while several others demonstrated considerable potential for transformation. This transformation shattered the stereotypical binary of hegemonic masculinity and emphasised femininity. Intelligence and assertiveness were traits of the supreme female. Transformed males displayed sensitivity and weaknesses. Thus, the research demonstrated that significant transformation was achieved in Version 2 of the students' texts (2011, Appendix B, pp. 315-348).

Findings of this Research

Transformation of the gendered binary was significant in the students' texts. The discourses demonstrated not only a reversal of the male/female binary but also revealed the capacity of the students to find alternative positions within the binary. The discourses indicated that there was convincing and important transformation, which challenged the binary stereotypes. This research established that it is possible to achieve significant changes in students' gender constructions using a critical literacy pedagogy (Morgan, 1996, 2003) and a transformational approach (Attebery, 2002;

Connell, 2005; Cornea, 2007; Cranny-Francis, 2000; Davies, 2003; Gilbert & Taylor, 1991; Helford, 2000; Le Guin, 1993; McCaffrey, 1974; Rowan, 2001; Seed, 2011; Wohlwend, 2009a).

The discourses from both Versions of Science Fiction Texts (2011, Appendix A & B, pp. 255-348) locate their characters within more than one discourse (Davies, 2003; Gilbert & Taylor, 1991; Weedon, 1997, 1999). The students construct characters with multiple discourses, which show that they realise that people can be located within more than one discourse. These discourses are also competing and oppositional (Davies, 2003; Gilbert & Taylor, 1991; Weedon, 1997, 1999).

The comparison of the discourses across the two Versions of the Science Fiction Texts (2011, Appendix A & B, pp. 255-348) demonstrate subtle but important differences. In these differences there are signs that the discourses do not remain the same when transferred from one version to the next. They change in powerful ways. Thus, this research demonstrates that significant changes occur in students' gender constructions using a critical literacy pedagogy (Morgan, 1996, 2003) and a transformational approach (Rowan, 2001).

Recommendations

This research recommends the use of a critical literacy pedagogy in schools. A critical literacy pedagogy is crucial for students and teachers to question texts about difference. It is important that students be taught how to analyse critically issues of gender and transformation with the intention to disrupt the male/female binary. Students should not only be able to deconstruct social issues but learn how to transform them in order to achieve more just and equitable social positions (Gilbert &

Taylor, 1991; Hiller, 1998; Hiller & Johnson, 2007; Misson & Morgan, 2005; Morgan, 1996, 2004, 2007; Rowan, 2001, 2012a & b; Wohlwend, 2009a, 2011).

Critical literacy pedagogies such as Rowan's (2001) transformative analysis questions, which are used in the teaching of the science fiction unit in this research, allows students and teachers to question and debate differences and the power relationships these differences construct to marginalise or to support. Thus, this research recommends the use of critical literacy pedagogy in schools to help guide students and others towards an acceptance of difference. This should lead students to more socially just perspectives (Gilbert & Taylor, 1991; Hiller, 1998; Hiller & Johnson, 2007; Misson & Morgan, 2005; Morgan, 1996, 2004, 2007; Wohlwend, 2009a, 2011).

The implications of the research suggest that the importance of the social justice issue of gender still needs to be researched. Students and teachers need to continue to engage actively in deconstructing gender within all texts. The focus on gender relates to how people are positioned in a hegemonic society. These hegemonic positions, however, must not be the only positions available in society as it is presently constructed. The study of gender, as explored in this research, opens alternative subject positions. Thus, this research recommends that more research needs to be completed within classrooms in different contexts, to help students to deconstruct and reconstruct gendered binary positions within society (Davies, 1993, 2003; Gilbert & Taylor, 1991; Weedon, 1997, 1999; Wohlwend, 2009a, 2011).

This research advocates the combined analysis methods of constructivist grounded theory (Charmaz, 2000, 2005, 2006) and a critical discourse analysis (Fairclough, 1992, 2001, 2009) to explore socially unjust issues in society with the purpose of transformation of society. This methodological approach is innovative,

rigorous, transparent and flexible. The use of this methodology allows for greater scrutiny and a more rigorous process for the analysis of the data and the discourses that are produced from it. Therefore, the use of constructivist grounded theory (Charmaz, 2000, 2005, 2006) and a critical discourse analysis (Fairclough, 2009) adds to and enhances the analysis (Charmaz, 2011c; Fairclough 2009; Le & Le; 2009; Wodak & Meyer, 2009).

Conclusion

This research aimed to analyse gender and the transformation of gender within students' written science fiction texts. Thus, this research has added to the knowledge of how students can be encouraged to use a transformational approach to question, disrupt and change gendered constructions within their own science fiction texts. This research reignites debates about the importance of the study of gender and how gendered constructions can be transformed. This is an important issue for schools, especially in terms of students' equity and social justice. This research acknowledges that gender is but one of many social issues concerning difference. Other issues include poverty, racism, ageism, ethnicity and disability. These differences should also be examined, that is, deconstructed, transformed and celebrated (Davies, 1993, 2003; Gilbert & Taylor, 1991; Rowan, 2001, 2012; Weedon, 1997, 1999; Wohlwend, 2009a). After teaching a unit of work on science fiction, the students' texts demonstrated significant transformation. The students are able to produce transformative texts that disrupt the binaries and construct female and male characters with equitable power. In this thesis, the research demonstrates that the students constructed significantly transformed versions of gender in their texts. This research shows the power of a critical literacy pedagogy in the classroom on issues of gender

and the need for such approaches to be used for further transformative work with students on issues of social justice ad equity.

Appendix A

Students' Version 1 Science Fiction Texts

© 2011

Morbi adipiscing

(The computer technology illness).

'By one for just \$299!! All the modern features never seen before in the most portable device ever created. The new must-have item!!' The advertisement screamed at me. It was everywhere: buses, trams, cars, television, dental surgeries, electronic stores, radio and newspapers. There was literally no escape. However the one screaming at me right at this moment was the poster in the Apple store in Davies Street. The store looked modern and new, didn't appear to be too busy (which didn't appear strange to me at the time, considering it was a brand-new product and normally there is queues for hours on end) and there were specials on. I walked in, straight up the counter and asked about one of these new 'iPods'. The manager of the store, Frederick, seemed very enthusiastic to talk to me about purchasing the new product of the Apple line. 'They are exactly what every single person needs in their life; they just simply must have device! They are touch screen also. They help you organise your day, receive e-mails and alerts instantly, use social media, take photos and films; and most importantly in my eye is the alerts and instant messages you can set up in your calendar to a particular date (for example my father's birthday) to send text messages, e-mail or IM to their device in a message to your brain as well. No more forgetting birthdays, anniversaries or other at important dates. This is one very clever device.'

'Snazzy, that is one clever invention. You have me sold!' I said to him with a smile on my face.

'I will put it through the counter for you, wrap it and then it is all yours! But firstly, is there anything else you need help with today?'

'No thank you that will be my purchase of today.'

I arrived home with excitement and energy after a short tram ride; I just simply couldn't wait to open my new present! The store manager had informed me that they had only received a shipment that day and I was the first customer to purchase one. I was over the moon about that and hope that no one else at schools had one yet. I would love to be the first one with a cool, snazzy new product in my possession. I would be the cool kid for once! I slowly opened the package, and took extreme care not to rip the paper, the device beeped at me. I jumped, scared that someone had set off by house alarm or something similar, but I didn't need to worry, it was just my new iPod. I took it out of the box, hit the one button and another sound came out which made me nearly drop it. I swiped my fingers across the screen to unlock it, and all of a sudden the screen went blank for a millisecond that soon replaced itself with bizarre looking icons. I fiddle with it for 20 minutes or so, just to figure out what things meant, especially with the reminder programmed to tell my brain, as I was mostly interested in this. I then placed it on its charger, while I made myself a toasted sandwich.

I made my sandwich, placed it in the toaster machine and walked away. I figured my iPod would let me know when it was cooked. I walked into my bedroom, started to change into some comfortable clothes, and suddenly I was struck down. My head began to get a piercing pulse sensation, my heart was racing and my knees became weak. I collapsed into a heap, with my hands holding my head tight because of the intense pain. Then this message just appeared in my brain, and looked like a screen with words on. The words read: 'Your toasted sandwich is cooked. Please remove it from the machine.' the message went blank 3 seconds after I finished reading it and the pain stopped. I stood up, walked into the kitchen, and sure enough,

my sandwich was cooked. 'This is bizarre.' I thought to myself. 'What in the world made that pain? It wouldn't have been my iPod because the store manager would have warned me, and the instructions would have warned me on the health effects section.' I checked my iPod and nothing had happened on the screen. 'Hmm. Maybe not then.'

I repeated using my alarm/calendar alerts settings on my iPod and every time the same thing happened but with increased intensity of the pain. It was really painful now, every time it got much, much worse. The last time I was knocked out for 20 minutes on the kitchen ground and didn't awaken until my cat started taking me on the face. It also made me fatigued and I began to suffer from short term memory loss. Because of this I began using my iPod more and more to remember things, and somehow my memory had just become shocking all of a sudden. I didn't think anything of it until one of my friends said that they had brought the same exact iPod as me and was suffering really badly from headaches and fatigue. I started to wonder whether it was actually a virus or something disease related or perhaps it was something much more than that. Something was causing it. I left that thought alone for now but I would look into it later.

I turned my iPod on to do some research on these headaches, memory loss and fatigue but every time said the phrase into a search engine on the iPod, it would crash and turnoff. After repeating this 4 or 5 times, I decided to turn on my laptop and use the internet on that instead. When I type the exact phrase into the search engine, it loaded within 0.25 seconds with 3 million pages of results found. I scroll down the first page and found the most relevant description and clicked on the link. The article was really long but it was by a famous doctor from Oxford University in England, so it just had to be true. Plus there were also other references from other well-known

doctors around the globe. As I read on it was describing all the symptoms of brain washing, and the new 21st-century devices that brain washed users worldwide. It was saying more and more about my symptoms and there was even a name for the illness, 'Morbi Adipiscing'. I quickly ran to the landline phone and called my doctor's surgery to make an immediate appointment. I was booked in for an appointment at 9 a.m. the next morning.

I arrived at the doctor's surgery and waited for 10 minutes before the doctor came to the waiting room and called my name. When she asked me what was wrong with me I replied, 'I have been having these headaches, suffering from memory loss and fatigue and I can't seem to make them go away. I researched on the Internet last night and found nearly 3 million articles in relation to my symptoms and I have come to the conclusion that the cause is my new mobile device, the iPod.'

'I have been seeing several cases about this illness and brain washing syndrome over the last week since these inventions have been released into the general public. I have a contact that is friends with the creator, Steve Gates, and he seems to think there is no issue with the iPod and that the side-effects are coming from something someone else. In my opinion though they are coming from this device and I urge you to take it back ASAP to the place you purchase the device from. They should give you a full refund and I would stick to your laptop for the time being until something safer is released.

'Thank you so much doctor that was exactly what I was hoping you would tell me. I shall take the thoughtless device back to the store and demand a refund.'

And with that, I walked out of the room, paid my account and headed straight for the Apple store. When I arrived, I demanded to see the store manager and he appeared with a guilty look on his face. When I explained to him what had happened

and why I wanted a refund, he said to me: 'I knew it was just a matter of time before you came back and demanded a refund. That's what all the others have done it in a matter of days. I am so sorry that doing this to you and put in your health at risk and Apple will give you a full refund.' he handed back over my money and I handed him the device. He looked guilty still, and upset but I didn't care. It was wrong of him to sell that to me in the first place.

I walked out of the store, walked several paces and came to a stop. There was a new DVD machine out. It was advertised on a shop window, and looked reasonable. The store looked modern and new, there weren't too many people and the item was on special. So I decided to have a look at the 'new must-have item' and I walked straight up to the service desk and the store manager began to serve me.

Too small shorts

I grabbed the size 10 floral shorts that look just like my other shorts that are too small and headed for the empty change room. There was a sign that said “Engaged” but the door was open ever so slightly. I tapped lightly to see if anyone was in there, but clearly no one was. As I locked the heavy white door and began to one button my too small shorts, my head started to spin and the next thing I remember I woke up in a huge satin sheet bed. I didn't know where I was but as I began to wake a funny looking man with a big nose greeted me with “Hello young Princess, I hope you slept well.”

He had a strange accent and I didn't think I ever heard such a strange voice in my entire fifteen years of being alive and “Princess” he must be kidding. As the strange man left the room, I saw a huge oil painting of me and my mother.

I was wearing a beautiful silk dress and I had long blonde hair that looked so perfect, considering that I had only just woken up from what feels like the only sleep I have had in days. I strolled outside and had a look around on the balcony off my room, and saw tens of people that looked quite sad. The strange man entered my room again and told me to get ready for the day ahead, so I asked him what time it was, it eleven thirty! How could it be it eleven thirty I was at my normal home at it eleven thirty this morning and I feel like I've been to this strange place for hours?

I had never screamed so hard in my life. There was a green lizard in the bathroom. A lizard! The strange men came running into my room, which he has a name badge that says “Tuntun”. Tuntun tried to explain to me that the lizard is actually called an iguana and he was my pet. Why should I have a pet iguana! I just want to get home, but how on earth did I get here?

A new morning of the new day here in what's called Bollywood kingdom (Bollywood my last name?) I also found out that my great grandfather is a king here and he is in deep trouble so that's why they have brought me here to help him. Tuntun told me last night that an evil ruler of another planet was trying to take over my great grandfather's kingdom by kidnapping him, well I guess more like "kingnapping" him. So today I grabbed my too small shorts and Tuntun and we went out to try confront this "evil ruler".

Tuntun said that it would be a bad idea and now we've stuck here waiting in the dungeon. Now I really am a damsel in distress like in the movies. As I was pacing up and down the narrow room of the dungeon, I found this small handle in the side of the wall, I ordered Tuntun to pull it, because I didn't want to break a nail. He yanked so hard his face began to turn red, but he opened it, eventually. This small handle opened up a huge room with a table in the centre of it. In the centre of the table were bunch of flowers, and being myself I had to smell them. I don't think it was such a great idea though because now I grow over 100 feet tall and my too small shorts were really too small and all I can see is a tiny Tuntun and a tiny table. I could hear Tuntun yelling out to me but I couldn't hear a thing. The next thing I knew was that my feet felt like wet and then I started shrinking and "BAM" I was back to normal size in my normal to small shorts, standing next to Tuntun.

We walked back into the dungeon cell and found the cell door open, so we made a run for our lives. We ran and ran and ran as fast as we could until we got to a set of signs on crossroads. Each road went as far as we could see. Tuntun read the signs and sniffing the road with his nose Tuntun decided a path to take. We were tired and Tuntun was especially grumpy when we reached Castle with a sign saying

“We Have Watchful Looking For”. We decided to go in hoping that they had what we were looking for.

It turned out that they didn't and all they had were hundreds of robots. Tall robots, short robots, fat robots and skinny robots, dog robots, cat and mouse robots, and any type of robots that you could imagine. Tuntun mentioned that he had once a pet dog robot and it knew how to find anything lost. So we bought one.

The pet robot dog came with a set of instructions and a map and after time we came to another Castle with a sign that said “This Time We Really Have What You’re Looking For”. And it turns out that they did. They really had my Great Grandfather. Tuntun and I took a different approach this time, so instead of going straight up and asking like we did last time, we decided after a long game of rock paper scissors that we wouldn’t ask, we would just “kingnap” him. We used the robot dog to distract the “evil ruler”.

Success, it turns out that the “evil ruler” wasn’t that evil, but very gullible for a robot dog. Once we returned to the kingdom with my Great Grandfather, the citizens were delighted and had smiles on their faces from one ear to another. Tuntun and I were known as their heroes and were officially invited to the party that night.

As I was getting ready for the party, I stepped into the wardrobe of my new home, took off my too small shorts and grabbed for the pretty dress that my Great Grandfather had made for. As I went to slip on the dress my head went into a spin and the next thing I remember I was standing in the empty change with the white door closed. It was strange feeling: I don’t think I wanted to come home. I looked down at my too small shorts and noticed something in the pocket. I unfolding and read the tiny linked hand writing.

“Dear Grace,

Thank you for being my friend and showing me what it is like to be outside of the kingdom. I wish you didn't have to leave so soon I really want to share the party with you. This is the last time you will hear of me and you will not be able to return.

After tonight I will have to return to the huge room and wait until I am needed again. Thank you for showing me what it is like to have a friend who needs my help.

Love Tuntun.”

If You Can't Make It, Break It

Prologue-

“Thank you all for coming today. First of all, I want everyone to swear an oath that no-one outside this room will ever hear what this meeting is about.”

“Thank you. I am sure you are aware of the state our country is in. What with greenhouse gases, rising sea levels and polluting of the land and sea, Australia is in a bad shape. Ladies and gentlemen, I have invited you here today, because we have a big problem on our hands. The police force have recently found an abandoned farm overgrown with radioactive waste just a few miles north of inner-Perth and it needs to be removed as quickly as possible before it contaminates Perth, then spreads around the country, and maybe, eventually around the world.” The Australian Prime Minister put her head in her hands and sighed.

A sudden thought came to Tasmania's premier and she eagerly jumped up to whisper it in the Prime Minister's ear.

“That could definitely work,” the prime Minister nodded, “Mmhmm, go and inform the police force that we are moving the waste tonight. Tell them to be very thorough and careful, none of it can get spilt.”

Meanwhile on a small farm in Huonville, Lucy Pensieve was woken by the noise from the garbage truck.

That's strange, it feels like I only went to bed a few minutes ago! Lucy thought sleepily as she pulled on her slippers and went to look out the window.

That's not the garbage truck! Is that sewerage they're dumping next door? Lucy ran outside to get a better look.

Lucy remembered seeing yellow containers like these in her science text book at school. That's radioactive waste! And they're dumping right next door to our house! Who would do that?

Lucy ran inside to tell her parents who were still asleep despite the loud noise of the trucks.

"Mum! Dad! You've got to see this! Someone's dumping radioactive waste next door! Get up! Get up!" Lucy jumped on their bed and tried to pull them up, but it was like trying to get Matt out of bed in the morning on a holiday.

"Honey, go and get ready for school, we'll be up in a minute. Your father and I aren't feeling best right now." Lucy's mum mumbled with her eyes closed. They've already been affected by the waste! It must have come in last night and contaminated our water.

Lucy reluctantly pulled on her school clothes and got ready for the school. She packed her lunch, filled her drink bottle and waited for her parents and Matt to get up. But it was three minutes until she had to catch the bus and they still hadn't woken up.

Lucy poked her head around their bedroom door, but they were still fast asleep so she left a note explaining she had left to go to school, and went to catch a bus. During the day Lucy forgot about the radioactive waste and her parents being sick and by the end of the day she was happy to be going home.

When she got home though, her parents were nowhere to be seen and she could not find Matt anywhere, though sometimes he hung out with his friends after school, so she went to do homework, thinking they would be back any minute.

Lucy could not concentrate, the light from the screen was hurting her eyes and giving her a headache and her stomach was sore. She decided to have a rest and maybe the others would be home when she woke up.

“She looks normal to me, maybe it didn't affect her.”

“But she's been sick, like we were, we aren't going to know until she wakes up.”

“I say she's dead.”

“Matt!!! She's your sister!”

“Am I dreaming? I know those voices, but I can't see anyone. Am I dead? What...? Owwww! He hit me!”

“OK, so she's not dead.”

“Lucy? Are you OK, honey? Its mum, I know we look a little different, but it's still us.”

“Mum? I feel really weird. What are you wearing? Are they high heels?”

“Come on Lucy, you need to get out now honey. We have something to show you.” Lucy's father pulled her out of bed with surprising ease and held her hand while she tried to stand. Dad carried Lucy out to the couch in the living room. But as soon as he put her down she disappeared. Right off the couch.

“Where did she go? I was just holding her!” Dad said as he looked behind the couch.

“I'm right here Dad.” Lucy still hadn't realised she wasn't talking aloud and no-one could hear her.

“Maybe that is her power. She can become invisible!” Matt exclaimed.

“Sweetie, if you can hear us we really-” and just like that Lucy was standing right in front of Mum.

Just then there was a knock on the door. No-one felt by answering it, it wasn't really a great time for visitors, but Dad went while Mum got Lucy a drink.

Dad came back a few minutes later with an unconscious man over his shoulder with a big frown on his face.

“He’s a representative from the government. He explained why they dumped all that waste next to our land, apparently they thought it was uninhabited for miles!” Dad threw the man on the floor with surprising force.

“So you knocked him out? That was rational!” Mum cried, “Now they'll come and throw you in jail!”

“Not if we get them first. We can sue them! They put radioactive waste close enough to our property that we would get sick! And if they tried to put me in jail, I doubt they will get very far.” Dad explained with a laugh that sounded close to insane.

And that is the story of how the Pensieve family became super-heroes.

The un-ordinary day at school

I woke up and it felt like an ordinary school day morning but when I arrived, there was this weird atmosphere of passing conversations around it. Some person that I have never talked to in my life came up to me and gave me a funny look and whispered “do you know?” and I replied “know what?” I had no idea what she was on about.

I found my friends in our classroom and some of them looked excited others looked scared. I asked what is going on because it was starting to get on my nerves. They all told me that Mr. Duncan, our science teacher had found a tunnel under the science labs that had a big room at the end that can take people into the past and future of our school and our science class is going down there today. I did not really know what to think, but this is going to be once in a lifetime adventure.

The bell just went and it was a mad rush to get to your next class. We were told not to take anything but I took my phone so I could take photos of what is down there and we all meet in the science lab. Everyone was hanging around and sitting on top of the benches waiting for Mr. Duncan. After 10 whole minutes he came in with a white lab coat and safety glasses on. He told us that we have to be prepared for any chemicals that are down there so we had to get our coats and glasses. He also had an oxygen tank just in case we lost oxygen with enough masks for everyone. I had become really nervous from then on so nervous that I had to go to the toilet or I was going to wet my pants.

We walked outside to a drain which was located on the other side of the science labs that was in the out of bounds area. There was a rugged old sign on the wall above the drain reading:

“This is a drain be careful”.

I said “who the hell would make and put a sign like that near drain”.

Then I realised that this is the entrance to the tunnel.

First Mr. Duncan left at the metal grate and climb down the steps first then other people follow. My friends and I were the last ones. I took a photo with my phone of the drain for reference. There was about 15 steps to climb down. Once we all got down Mr. Duncan yelled out and said “toxic gas, cover your mouths!”

Everyone's reactions was to cover their mouth is and noses with their lab coat sleeve very fast and screamed which echoed down the tunnel, bouncing off all the walls. But then he yelled back,

“Only joking!”

And every one all moaned and groaned.

“But nice to hear that you were all listening to me. That was just a test, I have no idea what is down here so please listen up and no screaming.”

We all started to move further into the tunnel. It was dark but just enough to see what and who is in front of you. There was the sound of dripping water down the ancient looking bricks and small amount of running water under our feet over the uneven pavers. It looked like a really old long cellar.

We kept on walking and I saw this funny looking insect so I yelled out to Mr. Duncan and he came over with everyone crowding around. He had a look at, but he had no clue what it is and he is the only science teacher here in the whole school that has a degree in ecology. So I took a picture when no one was looking and we continued on. It was starting to get colder and colder I started shivering and I could not control it. Was looking around and I could see what was growing on the walls that I have never seen before it was really a fantastic experience.

I could see a little red light right at the end of the tunnel and eventually we got to the end of the tunnel. Mr. Duncan shined the torch on where the red light was coming from. There was two words 'past' and 'future' written on assignment with a button and a red light next to each word. Only one red light was lit up though, which was the future light. Next to this sign was a big dark wooden door. Mr. Duncan opened that and it looked like the tunnel continued all so we all walked through and it felt like something was going to happen. Once we were through and closed the door behind us there was a big flash of red light and we were in a different place.

Mr. Duncan looked around and he saw the words: 'St Columbus's College Celebrating 160 years' on a screen on the wall above the office.

"When we walked through the door of the tunnel and we travelled 16 years in time."

I took a step back and had a look around. There was still the old convent building, but there was an extension built where the uniform shop years and it looks like a classroom. There was students running around in a new uniform but it was still green, blue and brown. Mr. Duncan broke us up into small groups and said that we were allowed to go and explore our futurised school but we had to be back in 20 minutes.

My friends and I decided to go to our corridor. We walked up the stairs everything was so new, the building looked like they have been freshly painted. Everything was so clean. We walked through to the corridor and there were no lockers just lots of bags and hooks. It was such a big corridor. I wanted to ask someone a question but then a girl taller than me walked straight through me. We are invisible.

The bell went and there was a mad rush of people to their school bags, they all got these Ipad looking things. No one had books or paper or pens, there Ipad was the only thing they used. We realised the time and we had to go and meet Mr. Duncan.

When we got back to Mr. Duncan and everyone shared their experiences.

“So how do we get back” I asked Mr. Duncan.

He had a worried look on his face. He put one hand on his hip and the other on his face. I was scared that we were stuck here forever...

... To Be Continued

Robot Dad (Sci Fi Novel)

Hi, my name is Max and this is the story of how I travelled back in time.

I was on my way to an interview, to a place in London called Time Wall Street, I had to try and find number 17, that there wasn't one. I asked her help and they said it was down in the alleyway across the street. So I walked over there and saw a green door with a number '17' written on it. I knocked on the door and no one answered. I slowly opened the door to find an elevator standing all alone in the middle of a tiny room. It had three tiny part of the side saying:

Toilet

Lunch Room

Interview Room

Obviously I pressed the third of sense was going to have an interview, the elevator slowly went up and went 'Bing' and came to a stop, and then magically the elevator disappeared leaving me all alone, in the middle of nowhere. In a place that looked like Ireland, which was impossible since I am living in London which is 466 km away from Ireland.

I know you might not believe me, but it's true...

It was really strange, how it happened, one minute I was in an elevator on my way for a job interview, and then, what do you know, I was in Ireland! It was so beautiful yet it all felt like a dream. How did I get here? Maybe I fainted in the elevator and I got concussion. Or maybe I'm still in bed late, dreaming of is going for my interview... hmmm, so confused right now.

Whoa! Is that a? No way! I just saw a robot. Okay that is weird, robots only talking movies, and it is talking to me, right now. I must be dead. Is this what heaven is like? Gee that's insane. Or maybe I'm going insane. It just said 'Welcome Max,

I'm Robbie; we've been waiting for you. Come let me show you around.' So I reply, 'Okay, how do you know my name and why am I here?' 'Well firstly, I know your name because I knew you a long time ago, well I guess I've always known you, and doesn't this place look even the slightest bit familiar?' Robbie asked. 'No and why would it?' I said. 'Well it's your home, it has always been' replied Robbie. 'Okay I am very confused and you are me freaking out, can I go home now? I'm late for an interview.' I said. 'Don't you get it? This is your home now; this is your interview, to see if you remember me?' 'What are you trying to say?' I exclaimed.

'Well it all started when you were young. You were taken away from me when you were little. You were an experimental project for the Evil robot. I tried to save you but I only made things worse. Anyway, they took you away and made you human, they wanted to see if they could invent a time travel machine again and you were the guinea pig. Legend says there once was a man who time travel called 'Dr Who'. So the robots want to try and make one and they succeeded. So they sent you to London to see if it worked and we haven't been able to find out until you came back. So now you see why I said we have been waiting for you. You have no idea how long I have been waiting to see you. I have missed you so much, Son.'

'Okay Robbie, listen carefully. Are you trying to tell me that I'm not real; I'm not human, not anything but an experiment. That I don't count, I don't matter. That these sick robots think they can control my life and not let me have a say! Well boy are they in for a rude shock. I am going to get my old life back. Are you even my real dad or are you part of the evil mastermind plan too. Cause I just don't get it.' I said trying to hold back the tears and frustration.

'I know I'm sorry, but I had nothing to do with this. It is out of my control. And yes I am your real Dad. I always have been and always will be. Look it's all

right, we will figure something out. Even though I would love you to stay and live with me if you really want to go back to London then that's okay. I understand.'

'What are you talking about? I don't want to go back to London want to stay here with you. When I said I want my old life back I met my old robot life. I'm not going to stay here while other people get used as guinea pigs too. I am going to destroy this time machine once and for all.'

'That's my boy. I always knew you had a good heart. Now let me show you around.'

'Okay and Dad. I've missed you too.'

Maggots Rule London

It was a stormy night but nothing unusual from London.

Susan was inside next to the fire, she thought she would go outside to get Max her dog he was barking and distressing the neighbourhood. Susan thought that Max's attitude towards the storm was a bit odd and wasn't sure what was wrong because he never reacts this badly to a little harmless storms.

Later on that night when Susan was in bed Max started scratching on her door but Susan didn't worry about it, she was too tired to get up and thought that Max would stop shortly. He stopped scratching and started to bark again, but more fiercely. Susan started to get a little scared... but it didn't stop her from getting out of bed this time, so she jumped up and slowly walked to the door. Max started to jump up on Susan when she opened the door and then bit her on her arm as she tried to pat him to calm him down. Susan went to the bathroom to get somewhere toilet paper and wipe the blood off; she noticed her blood was very dark, almost black! But she didn't lose too much she just put a band aid on it, let Max in her room and went to sleep.

The next morning she got out of bed and noticed that Max was still asleep, she went to him inaudibly and panicky that he would bite her again but he didn't move, he didn't even wag his tail. Susan was very worried so she picked him up and he still didn't move, but his eyes opened and he was blinking so she got dressed and took him to the vet to see if they could find out what was wrong. They told her that she could go home and they would call her when they found out.

Susan got home and went straight to the bathroom to vomit, she was vomiting for a long time, when she stopped she tried to eat some food but she couldn't she just felt too sick so she went to bed. She got woken up by a phone call from the vet,

saying Max had bitten her and three other vets and they all went home feeling sick without a cure for Max. Susan was embarrassed by Max's behaviour, but also worried about the health of the other vets and Max.

Susan's arm started to bleed frantically in the wound that Max had done so she called the ambulance and they took a straight to the hospital, she was losing way too much blood in this little wound. They asked her what had happened and she answered 'my dog bit me last night, but it was only a tiny bite and only needed a band aid but my blood was almost black!' They said that this was very unusual and tested her eyesight because her blood was practically black this time too, but they thought she had noticed that. Just as they arrived at the hospital Susan got out of the ambulance, she fell to the ground in excruciating pain and blood was streaming out of the and covered the whole area she was in.

She started to twitch an awfully lot, the paramedics and nurses started to get a little scared... Shortly she suddenly started to change. She became a giant blue ugly maggot! Everyone was so shocked and afraid; they started to slowly back off, and then quickly ran away. The ugly blue maggot slithered off and started to bite every one of the street could find. Every one that got bitten started to turn into ugly blue maggots and they eventually took over the whole of London.

Death by Paint

It's my first day back at school since my friend got extremely sick last year and passed away. Along with the rest of the 10 art students and a teacher. It started last year when the school got some money from the government. Instead of building or adding on to the school they decided to go out and buy some new paints and well, there's nothing wrong with that is there. Anyway this is what happened...

I met Amy after-school is the front gates. Amy was my best friend and we have known each other since prep. I could tell she had been in art because she still had paint on her hands and a few splatters on her face. She seemed really excited about something so I said to her.

‘How was art? Why are you so excited?’

‘We got new paints and the colours are beautiful you could paint anything and it would look magnificent! And there is sooooo many. They mustn't have been too expensive.’ Amy replied.

I now know why she is so excited. You see, the school rarely if ever, buys brand new paints. So while Amy tells me everything about what she did in art class and what the new paints look like we slowly walked out of the gates to go and catch our buses.

I got home at about 4:30 p.m. and Mum was sitting in the lounge room reading a book. She asked me how my day was and I told her it was good. I also told her about Amy's exciting news. Mum thought it was great that the school decided to buy something that would be good to have the students to use. I went up to my room and did my homework and soon enough Mum called me down to dinner. Dad wasn't home yet but I decided I would tell him about the paints tomorrow morning at

breakfast. Dad loves, he wanted me to do art this year but personally, I hate it. I helped Mum with the dishes and then went to bed and prepared for another early start.

Amy has been really happy now that they got new paints. I have been in to see some of her work and it is really and I mean really good. Amy is extremely talented when it comes to the art department. She can work with just about nothing but still create something that looks like she has had all the tools and equipment in the world. I'm not like Amy. I prefer to do them more knowledgeable things like science and maths and I am really good at them. I'm more like my Mum because she is into that kind of thing which is excellent when I don't understand something. We get our elective subject most days which for Amy is Art and to me it is Sport Science. We have just finished lunch and we have our electives so Amy and I part ways and go to our different classes without a care in the world.

It is being about two weeks now since the school got the new paints. Amy is still as happy as ever and so am I. But the other day when I met Amy at the gates after school I noticed something. It was only the slightest change but it caught my eyes. Amy's fingers were starting to become, what would you call it, odd looking? They weren't their normal long, straight perfect fingers they were all bumpy and slightly disjointed. Either way they weren't looking like they normally would I didn't bother to mention this to her as she was already self-conscious enough.

It's now being one month and I am starting to get really worried about Amy. Her hands are now looking really deformed and so do other parts of the body. It's starting to really scare me and I think it may be having the same effect on her. She as only in the past week began to notice what her hands now look like. But surprisingly she doesn't say anything about it. Another strange thing is, it's not just Amy. It's happening to the rest of the art class including the teacher. As soon as I arrive home I

immediately started spilling out all my concerns to Mum about Amy, the other students and a teacher. All Mum said was

‘That’s a bit strange, but I’m sure it’s nothing probably just a virus.’

But I knew it wasn’t even if I couldn’t explain that I just knew something was going on and that it was bad. I knew this because another month went by and most of the students were starting to become very ill. But no one understood why. Most of the art students were having a lot of time off school. And some of the parents were taking their kids to the doctors and hospitals, but even the best doctors didn’t have a clue what was wrong with them.

It has been about four and a half months since everyone started getting really sick. And Amy hasn’t been at school for over two and a half weeks. And when I think about it neither has many of the art students. I have tried calling Amy’s house but no one has picked up the phone. And no one seems to be home when I go over to a house. Mum has been a bit quiet lately and I have no idea why. I’m starting to get really worried now because Amy is not returning my calls when I leave heaps of messages and no one is at her house or well there didn’t appear to be. Today is Friday, I am going to go over to Amy’s tomorrow to see if she is back home yet; I can’t wait to talk to her.

But, I didn’t get the chance. As soon as I arrived home I saw Amy’s Mum’s car in the driveway. I don’t know why but I felt a bit worried, like something wasn’t quite right. As I walked in front the door I could hear voices coming from the lounge room. So I dropped my bag in the hall and walked into the lounge room. When I walked into the lounge room Mum came over and gave me a hug and walked me over to the chair. Amy’s Mum was crying and once I was sitting on the couch, Amy’s

Mum slowly broke the news to me that Amy had passed away from something even the doctors couldn't explain.

Ever since then I have struggled through the rest of the year and still I can't get over what had happened last year. My life fills empty and incomplete without Amy because I have known her for so long. It is having a pretty big impact on my schoolwork but I can't help it. I mean, how would you feel if you lost someone that was like a brother or sister to you? I know that in the future the doctors and the scientists will find out what this mysterious thing was that killed Amy and the rest of the class that it was something that it was in the art room and they eventually narrowed the search down to the paints. I hope that someone will find out what it was that was in those paints and I hope the paints are never ever used again.

The Mirror Keeper

Clair Gregsonson was a top student at Weatherborn High. She was very smart, very attractive and had loads of friends. She was friendly to all the teachers (including the grumpy ones) and the visitors to the school. The other day Miss Jones (the Maths teacher) was carrying a heavy box of exams ready to be marked, and of course Clair jumped up and helped her up the stairs to her office. But Clair never guessed that her exam was on the top of the stack, but the worst part was that she didn't write her name on it. She grabbed the pencil out of her pocket and when she was about to write from the paper, Miss Jones saw her and got really angry.

‘Clair!’ She screamed, ‘I never would have expected due to cheat!’

‘No Ma’am, I never would do is such a thing. It's just that that's my exam paper and...’

‘No excuses!’ Interrupted Miss Jones. ‘You are going straight to detention!’

Detention! Clair never had detention before and never would have guessed that she will in doing it. Heart broken, Clair slumped in the chair Miss Jones gave her and left her in the quiet room. Nobody was in there, only Clair. Every now and then she would hear keeps playing outside and having a ball. Clair started to cry and when that first tear fell from her face, well I guess she wished it didn't.

A small little mirror started to appear from beneath her and it was the perfect size to fit Clair's whole body into it. Five seconds later the Mirror blurred to reveal a small little man with big beady eyes and a beard so long it was three times his height. His hair was red and his robe was white. He was carrying a long staff with a shiny purple gem at the end. He signalled her to come through the mirror, but Clair was frightened by what she was seeing and screamed as loud as she could. The man groaned and waved his staff above his head and a small stream of energy floated

around her. The only thing Clair saw before she fainted was the man walking slowly towards her grumbling and moaning.

When she opened her eyes, she couldn't believe what she was seeing. The world she was in was the exact opposite, a reflection of the real world. She tried to stand but she was strapped to a chair that was oddly shaped. The small but powerful man appeared from behind a triangular shaped wall and was carrying a bag. Clair realised that it was her bag and tried to retrieve it, but her arm would not move for the rope held it down.

‘Who are you?’ Cried Clair, ‘Where am I? Why do you have my bag? What you want from me?’

‘Too many questions!’ The man screamed. ‘But I will tell you this, I am the Mirror Keeper, you’re in my realm and you won't be leaving any time soon, I have your bag because I thought you might need it if you're going to stay here and you are going to stay here forever with me in my realm and you are going to assist me with my errands. Come on let me show you my Kingdom of Image.’

He waved his hand around the staff and the ropes loosened and fell to the oddly shaped ground. She stood up and retrieved her bag from the man, took a deep breath, looking around her at her new home and slowly started to follow the Mirror Keeper to his Kingdom of Image.

Superstitious Green

The day had come for Elizabeth's birthday party she was turning 13 and was so excited to finally be a teenager. She spent all day getting ready and the party was awesome. Everyone sang her happy birthday and after that she cut the cake. 'Don't get the knife dirty or you will have green babies!' screamed out her best friend Sally. Yeah right Elizabeth thought she didn't believe in all those stupid superstitions. The knife came out dirty as if she could have green babies.

The next morning she woke up feeling violently ill, she ran straight to the toilet and vomited repeatedly. She brushed it off must have been something I ate she thought. A week passed nothing out of the ordinary had happened apart from feeling really sick in the mornings, however that morning when she put on her favourite tight blue top she noticed her stomach was sticking out an awful lot, she looked in the mirror lifted up the top and saw a big bump in stomach, what was happening to her, was this from being sick? It was almost as if the sickness was growing inside her... no. It couldn't be, not possible, she was still a virgin, she knows that's not possible but she could not get the thought out of her head.

More weeks past and more strange things were happening she tried to ignore it, but she couldn't the bump was getting bigger and bigger at the mighty speed. She called Sally she could always rely on Sally when she had a problem but for this problem Sally had no clue. Elizabeth started to wear flowing clothes and big jackets to hide the bump, by now she was pretty positive something was growing inside but not just growing, kicking. She didn't know what to do she couldn't see a doctor they would think she was crazy for thinking she could be pregnant as someone six months in when she had only been like this for three weeks. Sally told her to ignore it that it

would properly go away, that weekend she stayed at Sally's house when her parents were away.

Sally and Elizabeth had planned to have a scary movie marathon, they didn't realise what was about to happen to them was much more terrifying than the movies they were watching. Elizabeth got up to get some more popcorn out of the microwave when Sally heard a horrific scream come from the kitchen. She ran to Elizabeth who was clutching on to the bench for dear life, the look on her face was very alarming. 'Sally there is something inside me and it wants to come out!' Not before long Elizabeth was on the bed trying to squeeze out something she had no idea to what it could be, it couldn't be a baby they take nine months to grow and this thing has only been inside for a month. When she had finally pushed this 'thing' out, her and Sally thought it was the ugliest thing they had ever seen. It was bright green. It all makes sense now, what Sally said at my birthday came true Elizabeth did have green babies. But they weren't human babies; they were something out of the ordinary. These babies had three eyes that made you feel like you were something different to them and they had claws that could rip someone's heart out. Elizabeth clicked, 'They are aliens!'

Sally walked back into the room and there was Elizabeth being attacked by these aliens. Before Sally knew it, Elizabeth was dead. Sally ran out of the house and kept running until she reached the police station. She explained to the officers what had happened about Elizabeth but for some reason they didn't believe it. They thought Sally had gone mental. She was screaming and yelling at the police officers and they have kept on ignoring her. Sally got annoyed and insulted an officer to get attention. The officers handcuffed Sally and locked her up in a cell. 10 days later, the aliens had grown much bigger and had so much power that humans could not control.

They were taking over the city! Everything was a disaster. If only the police had listened to Sally then maybe human civilisation on earth could have been saved.

The Day After Today

Today for those who were lucky enough to see it; everything is different. The world we lived in yesterday is no longer the same, and may never be the same.

Everything changed for everyone on the 10th of August 2011. Everyone treated it like an ordinary day, because no one knew what was coming next.

It all started when I woke up at 7 that morning. I did my daily routine like, have a shower, get dressed, do my hair and make-up and get my things ready for school. My family were down in the kitchen having breakfast and watching the weather man on the television tell us about the extreme winds occurring for today. I didn't take any notice about the weather, apart from thinking that my hair would get ruined, then Mum told me to hurry up and get my things; otherwise I'd be late for school. I said goodbye to Dad, who was reading the paper, gave my dog a pat as I walked out the door and helped my little brother tie his shoes for school and then we left the house in a rush.

We had reached school so I waved goodbye to Mum and my little brother as I normally do every morning, because the thought never crossed my mind that I might not see them again.

As I was walking towards the school gates my best friend Sophie raced over to hug me and we then wondered and sat with our other friends and started talking about last night's episode of Home and Away until the bell rang and we had to head to our not-so-fun English class. Schools went on as per normal, meaning that it dragged on to what felt like forever! The weather was playing up just like what the weather man had predicted; windy and stormy. We were in SOSE class watching a documentary when all of a sudden the power went out. Everyone in the class cheered and the teacher hushed us all. We waited for about 10 minutes thinking the power would

come back on, until another teacher came into the room telling us that all students had to go to the hall because the weather was getting too bad and some buildings may be unsafe. Some of the boys in our grade started going stupid and playing up because that's just what they do as soon as they get the opportunity. One particular guy, Adam, was trying to be funny and started screaming 'Oh no we are all going to die!' and he jumped on the desk telling everyone to evacuate the classroom. We were all giggling along with the joke until we were threatened with a detention from Mr Gregory.

I walked into the hall to find the whole high school packed in there like sardines. The hall was so loud from all the voices in the room and it wasn't until the principal blew a whistle and everyone soon became quiet. She announced that there was a weather update at 1:30 p.m., just after lunch, that the weather was going to get really bad and it was unsafe to be outside. Even though we were saved inside at school I still had a horrible feeling of fear in my stomach, was my family safely inside too?

We were stuck inside the hall together for the rest of the afternoon, playing ball games and talking amongst ourselves. To be honest I was happy about the weather because it got us out of class and we all just got to chill out, but I could hear the wind getting louder outside. I sent my Mum and Dad a message asking if the weather was bad news for them, I got no reply. They must be in meetings or have no credit, surely just a simple reason? The bell went at 3:30 p.m., and even though the teachers were telling us that we couldn't leave unless our parents could pick this up, Sophie, Josh, Ben and me snuck out of the hall and walked towards the door to leave. We had made plans to go to town after school and grab something to eat, and because we didn't think that the weather was that bad we ignored the teacher's orders and left.

As soon as we stepped outside my hair was flying everywhere and whipping me in the face, Ben's hat flew straight off his head into the distance, and he looked at us and said that at least it wasn't his favourite hat. We laughed and then started running as fast as we could to town; school was in town so it wasn't very far to run. As we got closer to town, it was dead. All the shops were closed and there was no one around. We walked through the mall, past all the shops and the comedy place and the doors were shut. We were annoyed that we couldn't go to our favourite comedy place to get a chai latte, which I had been craving all day for! So we decided that it was probably safest if we head to the closest of our houses and wait till this weather settled.

The closest house from town was Josh's house; he lived five blocks away from town. We raced to Josh's house, and the wind was so strong that it felt as if it could take me away. We were halfway to his house when it started pouring with rain and it seemed to get colder. We stopped and stood in the doorway of an old antique store to catch a breath when suddenly a whole row of shop windows smashed. I screamed and hid behind Ben and I could tell that I wasn't the only one starting to get scared. 'The shop windows must have smashed because of the pressure of the wind', Ben said to us as we were all staring down the street, shaking because of the cold rain and wind. The sky seemed to get darker and darker as we got closer to Josh's house. We finally reached his house and we all scramble into his house panting and breathing heavily from the mad dash that we had to do. We tried turning on the lounge room light but nothing seemed to be working. Not even the radio could turn on so we had no idea how to contact anyone because it wasn't safe to leave the house just yet. I tried calling my Mum from my mobile phone but I couldn't get any reception. At this stage we were all starting to get really scared. No one was home at Josh's house and no one could reach anyone on their phones. We decided that we should just stay in

the house and hope that our families are safe inside somewhere to do. We were sitting in the lounge room with candles as our lights and our fire. To lighten up the mood we got marshmallows and thought of this situation as a little 'camping' experience.

We could hear the wind roaring outside in the rain pelting down on the roof, even though there were only four of us in the house, you could hardly hear each other from the noise is happening outside. I got up from the couch and looked out the window hoping that I may be I could see other people in their houses too, just to reassure myself. As I looked out the window I saw something that changed my life forever. Out in the distance there was a huge wave that would have been more than 200 feet tall. It was tearing through the city heading our way. It wrecked everything in its tracks and was heading straight for us.

Who?

Luke and his mother were sitting down watching the 6 o'clock news together like they always did. When suddenly there was a picture of Luke flashing up on the screen "Police are calling for anyone who has seen this boy to call up the number on the screen right now" said the news reporter. Luke and his mum Janet looked at each other with shocked expressions "What's going on mum?" asked Luke "I'm not sure Luke.." said his mother sounding just as worried as Luke did. The news reporter went on "Earlier yesterday a sixteen year old boy with the name of Luke Gelger went missing, his parents Mr and Mrs Gelger thought they would leave it one night but after twelve o'clock today they started the search". Then a lady and a man thought to be Luke's "parents" came up on the screen "Please come home Luke" the father said whilst he hugged his wife "We just want you back home Luke, we miss you, come back to us!" sobbed the lady on the screen". As the news reporter was warning the viewers to call the number on the screen if they had seen anything again there was a knock on the door, "stay here" said Janet she looked through the curtains "It's just Ryan and Sasha" sighed Janet with a sigh of relief. Sasha lived right across the road from Luke and Janet. Ryan lived a couple of blocks away; they were Luke's best friends and practically lived at the Gelger house. Janet opened the door and Sasha and Ryan burst into the lounge "Did you see the news!?" asked Ryan gasping for air "What's going on?" said Sasha sounding very worried. Luke walked over to them "we know as much as you two do". "This must be some kind of prank!" said Sasha, they all turned to Ryan "Don't look at me!" Ryan said putting his hand in the air Ryan was always pulling some kind of prank.

"Well, I don't get it then" said Janet, "why are these people doing this I adopted Luke yes, but I never kidnapped him! Besides Luke's real parents died when

Luke was just a baby.” It was silent for a while. “Maybe we should call the police?” said Luke. “And tell them what? Yea hi its Janet I have a kidnapped boy in my house but don’t worry I adopted him!” said Ryan “no, maybe Luke is right.” said Sasha and Janet agreed.

An hour later they were all sitting on the couch nervously waiting for the police arrived “Stop biting your nails Ryan” said Sasha “Well there’s nothing..” he was interrupted by a loud knocking on the door. Janet got up and slowly walked to the door, she took a deep breath and opened the door she smiled abruptly and said “Hello officers, please come in”. She led the two police men into the lounge and introduced them to Luke, Ryan and Sasha. “Can I get you anything to eat or drink Officers?” “No I think it’s better if we just start the interviewing straight away “Well Ryan and I should probably leave then” said Sasha as she stood up. “No I think we might interview you two as well.” One by one they all got interviewed. When they were all sitting on the couch again the policemen said “I’m sorry but, ahh, clearly Luke has been kidnapped and then put up for adoption, I’ll have to call his real parents to come and pick him up tomorrow, you better get packing Luke you’re going home!” smiled the police officer as he patted Luke on the head. Luke pushed the police officers hand away “NO!” he yelled “Janet is my mum now!” the police officer looked shocked for a second and then replied with “I’m sorry mate but trust me when you see you’re real parents you will be very happy!” The police officers walked out the door. It was silent for a moment. “Well I guess we better get you packing” said Janet tears swelling up in her eyes Sasha hugged Luke but Ryan didn’t say a word he just stayed sitting on the couch staring at the ground. Janet, Sasha and Luke were about to head up the stairs towards Luke’s bedroom when suddenly “Wait! It doesn’t make sense!” said Ryan. Everyone turned to look at Ryan “what do you mean Ryan?” Said Sasha

“we aren’t in the mood for jokes now Ryan...” “No, I’m being serious guys! It doesn’t make sense, on the news it said that Luke was kidnapped...” “Yea that’s why I’m being taken away...” said Luke interrupting Ryan. “No, well yes, but it said that you were kidnapped yesterday morning, and you have been living with Janet for two years now!” Everything went quiet. “He’s right” said Janet “so I wasn’t kidnapped but, I’m about to be” “What are we going to do Janet?” said Sasha “Don’t worry, I’m sure if we explain that to the police tomorrow they will understand!” they all hugged and smiled to each other “I hope those creeps who were going to kidnap Luke get thrown in jail!” said Ryan as Sasha and him were leaving “Don’t worry I reckon they will” replied Sasha.

The next day finally came. Luke was up by five o’clock even though he knew he had nothing to worry about he could not sleep a wink. He got up to get some breakfast, Janet was in the kitchen cooking eggs and bacon. They heard a car pull up in the drive way, Luke slowly walked to the door and opened it; the two police officers that had been there just the day before were in the doorway smiling.

“Come on Luke, get dressed your mother and father will be here any minute!”

“Oh, you see sir, there has been a mistake” said Janet. Janet and Luke told the police the whole story.

The police just sat there for a minute, then stood up suddenly he grabbed Janet and put handcuffs on her, “WHAT ARE YOU DOING?” yelled Luke. “You could be in serious danger Luke, I don’t buy any of the words coming out of this ladies mouth!” “But she hasn’t done anything wrong!” cried Luke “What’s wrong with your brain boy, she kidnapped you!” the police officer holding Janet said “Now go and pack your bags Luke, Officer Katy will help you.” Officer Katy grabbed Luke’s

arm and lead him to his bedroom to help him pack all his stuff, whilst the other police man locked Janet in the dining room.

Half an hour later Luke and Officer Katy came downstairs with all of Luke bag, the policeman smiled. They were all sitting on the couch, there was a knock at the door. Luke opened the door and suddenly a lady jumped on him she was wailing like a loonie, she kissed him on the cheek and then she said you can come home to us now Luke to the officers

Avelaidia

Douglas Riley was coming close to discovering that hidden world, fossils he had never seen before had been showing up, scriptures and drawings of animals had been found floating off all the Atlantic Ocean. He was leading a team around there to try to discover a lost world. Clues to a lost civilisation kept appearing but he could never find anything so he decided to settle down in a large home in England with his son and give up on his search. He taught his son Aiden everything he knew and had discovered so one day they could find a new world together.

Aiden Riley wasn't interested in exploring any more, he and father used to spend ages talking about famous explorers and used to dream about finding something the world has never seen before but now Aiden hated everything to do with it. Aiden's mother had died six years ago and since then his father became obsessed with trying to find the world he taught his son about. Aiden and his father were not so close any more but to his father's Aiden still studied exploration, ancient civilisations and archaeology at university. Aiden hoped this would bring them closer together but they still hardly ever spoke.

'Riley', Aiden heard one of his professors' yell, Aiden walked faster, 'Oi Riley, slow down and keep!'

Aiden stopped to face his professor. Professor Colin Walsh he was about 70 but faster than he looked. He came running towards Aiden his white hair flying everywhere as usual he was wearing a greyish-green jacket with brown pants, thick glasses and a green bow tie.

'Where were you yesterday we were learning about fossils it was very interesting, you would have enjoyed it' he said smiling with his crooked teeth and his back hunched over.

‘I’m sure I would of’ he said sarcastically while simultaneously rolling his eyes. Professor Walsh caught on to this, his smile fading as a look of sadness and hopelessness replaced it.

‘People tell me your dad is coming close to finding something that must be exciting’, Professor Walsh said hopefully.

‘He’s been looking for years and so far he's found a couple of drawings and the rock’, Aiden said in a low tone, unimpressed with his father's achievements.

‘You know boy when I was on the expedition it was exciting finding those fossils or rocks as you call them’, he was cut off.

‘Sir I don't have time I’ve got to get to my next class,’ Aiden began to walk off but was stopped by the old man.

‘I expect you to have a new attitude by the next time I see you and stop being an ungrateful little twirp, if you don't care about any of this I don't understand what you're doing here, so either start being respectful or get out kid!’ The professor glared at him and walked off.

Aiden was stunned, he had never heard the professor speak like that before and Aiden couldn't deny that he felt bad he forgot the professor had spent his whole life working on the same thing as his father but he just walked off and went to class.

Aiden sat next to Quentin, Quentin's parents moved from Africa when he was a baby to look after his grandfather. His grandfather taught him to speak several fluent languages even a few dead ones, he is one of the smartest kids at the University but doesn't seem like a smart person as he mainly spends all his time playing basketball or video games. As well as being able to tell you anything about electronics, explosives, ancient artefacts and other science related things he can also tell you every basketball player since the beginning. He was Aiden’s best friend.

Sitting next to him was Erin Taylor probably the most beautiful girl there and probably the most full of herself too, her family founded some country way back when and since then she thought she was the best one there she aced all her classes, puts up her hand for every question and gets a smug look on her face when she gets the answer correct, she comes from a posh family with more money than they could possibly use in a lifetime.

A voice came over the P.A. Aiden Riley to the Principal's office!

Everyone watched as Aiden left the class room. He made his way to the Principal's office, he stood in the doorway as the principal finished talking with Professor Walsh.

'Come in Aiden', Walsh said.

'If this about this morning you-', Aiden didn't finish.

'It's not about that, sit down', Walsh waited for Aiden to sit down then he continued 'We have some bad news, your father's ship went down a few days ago and he and another man have gone missing somewhere in the middle of the Atlantic, we've spotted the ship wreck but haven't found your father, we think though with your father's knowledge there is a good chance he's still alive.'

Aiden was speechless.

'We have a highly trained team out looking for him; myself included, leaving tomorrow' Walsh added trying to be hopeful but failing epically.

'I'm going too' Aiden choked.

'No you're not you're just a kid your father would want you to stay here, not to go risking your neck trying to find him, anyway you'll just get in the way', Walsh yelled and then stopped as Aiden's expression became more solemn 'sorry, I know

you're worried but we can't take a kid on a trip this dangerous, especially when we don't know what's out there'.

'Fine, you're right I'll stay' Aiden said as he pulled a face that showed he didn't agree at all, then he left.

Aiden and Quentin ran home and packed everything they needed into a small rucksack.

'You're sure you want to come?' Aiden asked unsurely.

'Yeah man I've been sitting in the stuffy old classroom talking about it, it's time to start doing it' he said excitedly then remembered why they were going 'and ya know to save your dad'.

They left the house and ran to the building by the river's edge where his father worked. They snuck into the side entrance and made their way to where a giant submarine was floating above an indoor pool, they jumped on board it.

'What are you doing' an annoying voice came from behind them 'you're not supposed to be here they told you not to go.' It was Erin.

'What am I doing here? I'm going to find my dad. What the hell are you doing here?' He asked but didn't wait for an answer 'did you follow us?'

'You were up to something' and Erin began.

'Right and you couldn't possibly keep your nose out it' Aiden bitterly stated.

Erin looked hurt by what Aiden had just said 'well I'm coming too.'

'No you're not!' Aiden almost shouted, 'he's my dad so I am going, just go home.'

'No, I'm going and you can't stop me if I don't go all tell them you're on here' Erin smirked.

‘Find just keep quiet or they'll catch us’ Aiden look forward to see if anyone was coming, then they heard the engine go and they were submerged under water.

They ran up the corridors to find somewhere else to hide.

‘What are you doing here?’ Yelled a young man, he had a small beard, dark hair and looked like he was in his late twenties.

‘We’re u-’ Quentin began ‘we’re here to record your findings once we reach the Atlantic Ocean.’

‘Oh you, you’re those guys with explorers monthly they’re always wanting to know what Riley’s up to next’ he said cheerfully.

‘Yep that's us’ Quentin piped up.

‘Right I'll take you to see Walsh he’s leading the team, you know because he worked with Riley last time they looked for those fossils, nice bloke’ he said rearing them towards another corridor. The kids couldn't stop him.

They came to a door with ‘Professor Walsh’ written on it. Slowly they walked inside afraid of what Walsh would say.

‘Hey Walsh, these kids are from explorers monthly’ the young dark headed man said. ‘They're sending them young.’

‘Thank you Philip’ Walsh said kindly then turned away from Philip and looked directly towards Aiden and his two companions ‘explorers monthly ay?’

‘Sorry Sir I know I said I would come but I-’ Aiden began.

‘I know, I know I saw you speak on board, you were on the security cameras’ you started it in a grouchy tone, his face soften and became serious ‘If you and your two companions are going to come with us you might want to be a little sneakier, where we are going could get dangerous and we’re not going back for you if something happens. For instance if one of you gets kidnapped, eaten by giant sea creatures or

killed by various other things we might come across. So stay close and don't do anything stupid!’

‘Ha. Ha’ Quentin laughed but Walsh's face didn't change ‘you’re joking right?’

‘No’ Walsh said abruptly gestured the three children to follow him.

‘Where are we going?’ Erin asked cautiously afraid Walsh would begin telling stupid stories about things that didn't exist.

‘I'm taking you to meet the rest of the crew’ Walsh said flatly.

They made it to the front of the submarine, it was enormous Aiden had never seen anything this big before, it didn't look nearly this big before. Walsh was greeted by lots of people, he merely smiled at them and walked off. He made his way to a very large man.

‘Hello Captain’ Walsh said cheerfully.

‘Hey Walsh, glad you could join us, we could use your expertise’ he smiled. He was about twice the size of Quentin and Quentin was pretty tall ‘and who have you got here?’

‘Riley’s kid, he stuck on board but I was kind of expecting him to, he’s a lot like his old man’ Walsh smiled ‘But I wasn't expecting Bucky and Erica to tag along.’

‘Bucky, my name is not Bucky it’s Quentin!’ Quentin yelled angrily, Erin merely looked annoyed by Walsh's mistake.

‘Oh yes the whiz kid, I have a job for you, you three follow me see you Captain’ Walsh said.

They made their way to another room filled with people in lab coats working on explosives and various other things.

‘Ah Walsh these must be the stowaways-’ and a man named Colin began but that was interrupted by a buzzing noise.

‘Exterminate, exterminate, intruder alert!’ A robot half the size of Aiden yelled.

‘Fix him will you Lenny!’ Colin yelled ‘Sorry about Toby he is having a few malfunctions.’

‘Toby, right’ Quentin was trying desperately not to laugh.

‘Cool robot man’ Aiden said looking interested.

‘Yeah we have about 30 more back there’ he gestured towards a giant store room ‘Toby was the first one we created though so we like to keep him around, we can't seem to fix him though.’

‘I'll do it’ Quentin said still trying not to laugh, he grabbed Toby and took out a few nuts and bolts and tightened a few things up. Colin tried to help but Quentin slapped his hand away and told him not to touch anything. Colin looked rather annoyed. Quentin was finished and a buzzing noise Toby had made earlier stopped.

‘Well done, I think you could take Colin's job if you want to’ Walsh said excitedly punching Colin’s arm ‘right collar?’

‘Right’ Colin answered annoyed.

Quentin and Aiden shared a room with Colin: and Erin had a room to herself. Colin snored all night, his arm was dangling over the bunk bed and kept hitting Quentin in the face. Toby the robot slept in the quarter because Colin liked him around at all times. Quentin kicked above him causing Colin’s body to jolt, Quentin finally settled down to sleep happy the snoring had stopped but a second later Colin’s snoring became louder than before. Neither Aiden nor Quentin got to sleep that

night; they merely talked about how Colin was even more annoying than Erin and about the adventures they would soon have.

‘Nice sleep boys?’ Asked Erin smugly.

‘Yes, rather invigorating wouldn't you say?’ Asked Quentin mimicking Erin's posh and obnoxious tone.

‘Yes, yes I agree very pleasant’ said Aiden half laughing at Quentin's impersonation and at Erin.

‘Right, I was just asking, you don't have to be rude’ Erin was hurt.

Quentin felt bad and Aiden even felt a little bad.

‘Sorry’ they said together.

Erin made a little smile at the corner of her mouth ‘right well we better go. Uh where's Colin?’

‘Still asleep’ Aiden said rolling his eyes.

‘Who knows he might have gotten up already Toby might have needed a bath’ Erin said mocking Colin's closeness with a talking pile of metal.

Both Aiden and Quentin laughed at this, Aiden was surprised Erin could even make a joke and even more surprised to find he was beginning to like Erin.

There was a loud crashing sound of the submarine shuddered, they could hear loud banging noises coming from the walls. Something was hitting the sub causing it to move. It hit again and the three kids were hurtled towards a nearby pipe which made a huge claim when they hit.

‘What's going on’ Colin screamed holding his beloved Toby close to him ‘something woke me and Toby up!’

‘We don't know’ said Aiden as he helped Erin and Quentin up.

The banging noise started again and Philip came running around the corner ‘something gigantic is hitting the ship!’

‘Ohh really, we had no idea’ Erin said sarcastically, however she looked worried.

‘No it’s like a giant squid thing!’ he yelled opening a cabinet on the wall, he started getting spears and a gun-like thing that shoots water and also something with strange engravings that had a colourless stone on it that quite resembled a spear. It seemed rather familiar to Aiden, Philip ran back up the hall with the three children, but finding it extremely difficult to stand up the submarine tipping on both sides.

‘Sir what do we do!’ he yelled at the Captain.

‘A few of you need to go out in mini-sub and try to lead it away, and if you can, shoot it!’ he ordered in his gruff voice.

The men quickly changed into diving gear and grabbed spears, some men went in mini-sub but there weren't enough for all of them so some men swam without one.

The creature was easily twice as big as the enormous submarine, it had scaly green tentacles which were encased in the submarine and everyone in it shaking it like a baby would have rattled. Once the subs were launched the creature began hitting the more way, a few of them crashed to the sea floor and exploded causing the sea giant to become even more distressed. Men began firing shots at it and jabbing it with spears, subs began shooting but nothing would destroy it.

‘Aiden take this and get out there’ the Captain ordered and handing him the strange spear-like thing ‘go now!’

Aiden grabbed it and left.

The creature kept trying to get one of his many snake-like arms to hit Aiden but Aiden quickly dodged each strike aimed at him. Men were crashing everywhere and a few lifeless bodies lie next to broken shards of metal that had exploded with the impact the enormous sea-creature had inflicted. Aiden watched in pain at the sight of it but pain quickly turned to anger and Aiden became furious with rage and he stabbed the giant with this strange spear. The spears stone turned a pale blue which faded to a burnt orange, the inscriptions changed with it and the light surrounded circling around this creature becoming too bright to look at. Suddenly the creature turned a light grey colour and became solid like stone it crashed to the bottom of the ocean and tiny legs broke into large pieces from being crushed underneath the solid squid head.

Aiden came back on the ship holding the stone-headed spear, four survivors followed him amazed at what he'd done, asking him how he did it, how he made the spear worked, they were ruffling his head up and patting him on the back chanting 'Aiden. Aiden. Aiden!'

'Whoa that was cool' Quentin said impressed, Erin was smiling at him and Aiden thought she looked rather nice when she smiled.

'Well done' Erin said blushing, Aiden was enjoying her attention. A lot.

'Thanks' he said trying not to let her see he was blushing too.

'Amazing, you can really tell he's a Riley, good job kid' said the captain extending his hand out to Aiden.

Aiden shook it, but he began to think of the reason why he was there in the first place and that was to find his father 'thank you sir' he said.

Walsh scruffed him by his collar and lead him away from the crowd.

‘How did you make that the work?’ Walsh asked impatiently.

‘What thing, you mean this?’ Aiden said gazing at the weapon in his hand.

‘Yes that, nobody who has tried has ever been able to make that work, how did you?’ Walsh asked intrigued by it all.

‘I don't even know what it is, let alone how I used it Sir’ Aiden answered wondering what was going on.

‘That is a weapon kid, your father and I found it last time we came here and there were ancient writings which we found that were describing a weapon like this. If it was used to cause fatal harm to one it comes across, it would turn the enemy to stone in one fatal blow. It could defeat anything if the right person yielded it a child of Avelaidia’ Walsh said trying to sound dramatic.

‘What is Avelaidia?’ Aiden asked afraid of the answer.

‘It’s a place your father and I found years ago and it's where it spear comes from’ Walsh said casually, like this sort of stuff he says every day.

‘My father didn't find anything, remember?’ Aiden said.

‘Yes he did not continue if anyone found out what he had discovered he would be destroying Avelaidia and everyone there’ Walsh wasn't finished ‘including your mother’.

‘Huh? She died when I was a baby’ Aiden said as he was trying to take all this information in.

‘Yes she did, she didn't die in England, how else do you explain the Spear of Souls?’ he asked.

‘Spear of-, wait a minute so my dad found an unknown land where people with strange powers live, then he fell in love with one then they had a son. But then she died and the kid was raised could not know anything about any of this until his

father went missing trying to find that it' Aiden was now yelling at the Walsh 'do you realise how nuts that is'.

'Yes, but that doesn't change the fact that it's true' he waited a moment staring at the closed door and then rolled his eyes 'and if your friends would like to join us?'

Quentin and Erin entered 'sorry we were just uhh- sorry' they said together.

Walsh went to leave.

'Wait, is that where we are going there, Avelaidia?' Aiden asked.

'Yes' Walsh smiled 'hopefully we don't run into any more Kracken.' Aiden didn't know what a Kracken was but was too confused by everything else to care.

'Whoa that's a load dude' said Quentin trying to cheer Aiden up but failing, then he walked into their room. Aiden tried to follow but was stopped by Erin.

'Hey, we will find him you know' Erin said doing a better job at cheering him up.

'I hope so' Aiden didn't really believe they would though.

'Trust me I'm a know-it-all, we're never wrong' she laughed and Aiden smiled.

'This may sound rude but why are you like that?' Aiden asked.

'My mother was an explorer and her mother was also one before that, so I have to be good at it. Truth be told I don't know as much as I say I do' she smiled and walked to her room and shut the door behind her. Aiden smiled he was liking her more and more.

'We're here, we're here!' Colin yelled entering the room.

'Where?' Quentin yelled annoyed that he wouldn't get any sleep for a second night.

'Where do you think?' said Erin entering the room.

‘We’re here?’ Aiden asked, he never thought he would get there.

They set off in teams, native people stared at them oddly many of them were afraid. One of the native men saw the spear in Aiden’s hand and the spear glowed in the native man Chester thought any other natives to come over. He spoke to Aiden in a weird language Aiden had never heard before how have he found that he could understand him.

‘Hello my name is Kenai, who are you and what land have you come from?’ he asked.

‘My name is Aiden, I’m from England’ he was speaking the strange language too.

‘England, what land is England?’ Kenai asked.

Aiden didn't answer.

‘How do you come to own the Spear of Souls? Kenai asked.

‘I found it and used it to destroy the sea monster’ Aiden said.

‘You used the spear?’ Kenai asked, Aiden merely nodded ‘you’re the son of Shivah our lost princess.’

To Be Continued

Radioactive waste invasion (Science Fiction Story)

Prologue:

“Thank you all for coming today. First of all, I want everyone to swear an oath that no-one outside this room will ever hear what this meeting is about.”

“I am sure you are aware of the state our country is in. What with Greenhouse gases, rising sea levels and pollution of the land and sea, Australia is in a bad shape. However, ladies and gentlemen, the main reason I have invited you here today is because of an even bigger problem; radioactive wastes polluting our country. The police force have recently found an abandoned farm overgrown with radioactive waste just a few miles north of inner-Perth and it needs to be removed as quickly as possible before it contaminates Perth, and it needs to be removed as quickly as possible before it contaminates Perth, Western Australia and the country.” The Australian Prime Minister sighed with her face in her hands.

The Premier of Tasmania had a sudden bright idea and eagerly jumped up to exclaim it to the Prime Minister.

“That could definitely work,” the Prime Minister nodded, “Go and inform the police force that the radioactive waste shall be moved tonight. Tell them to be very thorough in moving it, making sure none of it gets spilt.”

Meanwhile in Huonville, on a small farm, Lucy was woken by the noise from the garbage truck doing its weekly run.

That’s strange, it feels like I only went to bed a few minutes ago. Lucy thought as she pulled on her slippers and went to look out the window.

That’s not the garbage truck! Is that sewerage they’re dumping next door? Lucy ran outside to get a better look.

Lucy had remembered seeing yellow containers just like these in her science text book at school. That's radioactive waste! And they're dumping it right next door to our house! Who's in charge of this? Who would do this?!

Lucy ran inside to tell her parents who were still asleep despite all the loud noise coming from outside.

"Mum! Dad! Quick, you've got to see this! Someone is dumping radioactive waste right next door! Get up! Get up!" Lucy jumped on their bed and tried to get them up, but it was like trying to Matt out of bed in the morning on a holiday.

"Honey, go get organised and ready for school. We'll be up in a minute or two. Your father and I aren't feeling best today." Lucy's mum mumbled and slowly closed her eyes.

They've already been affected by the waste! It must have come in last night and contaminated the water.

Lucy reluctantly pulled on her school uniform and got ready for the school. She packed her lunch, filled her drink bottle and waited for her parents and Matt to get up. But it was three minutes until she had to catch the bus and they still hadn't woke up.

Lucy poked her head around their bedroom door, but they were still fast asleep so she left a note explaining she had left and headed straight to the bus.

During the day Lucy forgot about the radioactive waste and her parents being sick and by the end of the day she was happy to be going home.

When she got home though, her parents were nowhere to be seen and she could not find Matt anywhere, although sometimes he hung out with his friends after school, so she went to do homework, thinking they shouldn't be too far away.

But Lucy couldn't concentrate, the light from the screen was hurting her eyes and giving her a headache and her stomach was sore. She decided to have a rest and maybe the others would be home when she woke up.

"She looks totally normal to me, maybe it hasn't affected her."

"But she's been sick, like we were, we aren't going to know until she wakes up."

"I say she's dead."

"Matt!!! She's your sister!"

"Am I dreaming? I know those voices, but I can't see anyone. Am I dead? What...? Owwww! He hit me!"

"OK, so she's not dead."

"Lucy? Are you OK, honey? Its mum, I know we look a little different, but it's still us."

"Mum? Dad? I feel really weird. What are you wearing? Are they high heels?"

"Come on honey, you need to get up now. We have something we need to show you." Said Lucy's father as he put his arm around her neck to help her get out of the bedroom and onto the couch.

As soon Lucy's Dad placed her on the couch, she disappeared. Right off the couch.

"Where has Lucy gone?" Exclaimed her father as he looked around the room.

"I'm right here Dad." Lucy still didn't realise she wasn't speaking out.

"This is possibly her super power from the radioactive waste. She can become invisible!" Matt bellowed.

“Honey, if you can hear us...” Miraculously Lucy was standing in the middle of the living room.

Minutes later, they heard a knock at the door. No-one wanted to leave in case anything happened, it wasn't really a great time for visitors. However Dad slumped off to answer the door.

Dad arrived back a few minutes later with an unconscious man hanging over his shoulder and an unhappy look on his face.

“This man is a representative from the government. Apparently they dumped all that waste next door because they thought it was uninhabited for miles and miles” Dad said as he placed the man on the floor.

“So you knocked him unconscious?!” Mum wailed, “They will come after us and put you in jail!”

“Not if we get them first. We can sue them! It isn't right that they put radioactive waste close to our property that we would up getting sick! I won't let them put me in jail.” Dad said with a laugh.

That Day Our City Got Invaded

It was Tuesday morning, the day before my big graduation. My best friend, Kelly and I were so excited to be finely leaving school, but also sad to be leaving all our friends.

I got on my bike and rode around to Kelly's; it wasn't far from where I lived which was good. We discussed everything and seeing we were both nearly eighteen, we thought of this amazing idea to go camping with a bunch of our friends from school, to celebrate graduating.

It was Wednesday night; the night I had been looking forward to. I could fill the butterflies quenching up my stomach. I was so nervous. After all the tears from Mum, and the photos from Dad, the night was all done and dusted. Kelly and I got home, packed our bags for camping the following morning and had an early night. Not knowing this would be a last night at home, forever.

The following afternoon, Kelly and I drove to a friend Mitch's house, to pick up Mitch and his mate, Callen. The four of us drove up to my family's favourite camping destination known as, 'Dead Man's Creek'. By the time we had set up and settled in it was night-time. The stars were out, and the moon was shining upon us. We were all chatting away by the campfire and it wasn't until we realised it was one a.m. in the morning that we thought we should all hit the sack. I was lying there awake in my sleeping bag, when suddenly all these enormous planes flew over us. I had no idea what was going on and I woke up Mitch up to show him the planes flying over us. There were hundreds. All-night these mysterious, glowing planes flew over us.

The next morning, due to a lack of sleep we were all exhausted. We decided to drive home to see if anyone else knew about these planes from last night. We went to my house first, no one was home, which was weird. Mum and Dad are always home. I was worried, not that I admitted this though. I walked inside to find all our phone cords cut, no Internet or signal. This was so bizarre. I don't remember thought of it, but we decided to go to Kelly's next. The exact thing happened there. No sign of any one. Every one was worried, it's just didn't feel right. We then went into town; there was absolutely no sign of any human life at all. Callen said he has heard some noise from the show grounds just a little while before. I don't know who he thought of it, but we left the car in town, and we quietly walked to the show grounds. I had never in my life thought, I was about to witness something, that would break my heart forever.

We were hiding behind an old car just outside the Showgrounds. From a distance all I could see were for massive, bright, nasty robots that had taken over our city, in one simple night. There they were; women in one and then in the other, trapped in massive cages, separated from their loved ones. I saw my Mum crying and distraught as this robot picked up my father, and crushed him. In one simple second. I could not believe my eyes, I screamed as I saw what I thought was the end of my life. I ran towards this huge machine like robot, shouting, Mitch trying to pull me back. Unfortunately, the robot saw me. We ran for our lives to safety, out of sight from these robots that would twice the size of us, running furiously towards us. Quickly, we crept into this old, creepy church where we hid until we saw the robots pass us. This was the time to work out our plan.

That night we needed to find out what these robots were like and how to understand them, so we could bring them down. We saw this one robot, that looked tired and worn out. Quietly, we decided to follow him, to see where it he went. I reckon we followed him to 20 minutes before arriving at this old abandoned shed just out of town, where this one robot went in and plugged this massive electric cord into his back. We sat there waiting. We figured out these robots needed charging. If they didn't get their charge from this abandoned shed, they wouldn't survive. This was when we figured out how grand plan, to take down all these man made killing machines.

Callen's Dad worked in the police force, so can he knew where the exclusives and guns were kept in the police station. Quickly he ran down to the police station to see what he could find. Mitch and Callen both found four massive TNT explosives, in the back part of the station. Working as a team, the four of us carried these explosives and gently placed them in and around this abandoned shed where the robots got their charge. As the sun went down, we waited.

Eventually, the four giant enormous robots came back to the shed, to charge up their batteries all night. This was when our plan went into action. Each one of us slowly dragged a match, and lit each one of the explosives and ran to safety. We hid, and watched these horrible monsters that had taken over our city and our families, light up in flames.

I will always remember my dad is a brave man and I will never fully understand why those robots chose our city to ruin, but I'll never in a life time forget this experience.

Appendix B

Students' Version 2 Science Fiction Texts

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Too Small Shorts Version 2

I grabbed the size 10 floral shorts that look just like my other shorts that are too small and headed for the empty change room. There was a sign that said 'Engaged' but the door was open ever so slightly. I tapped lightly to see if anyone was in there, but clearly no one was. As I locked the heavy white door and began to unbutton my too small shorts, my head started to spin and the next thing I remember I woke up in a HUGE satin bed. I didn't know where I was but as I began to wake a funny looking woman with a big nose greeted me with 'Hello young princess, I hoped you slept well.'

She had a strange accent and I didn't think I ever heard such a strange voice in my entire 15 years of being alive and 'Princess' she must be kidding. As the strange woman left the room, I saw a huge oil painting of me and my mother.

I was wearing a beautiful silk dress and I had long blonde hair that looked so perfect, considering that I had only just woken up from what feels like the only sleep I have had in days. I strolled outside and had a look around on the balcony off my room, and saw tens of thousands of people that looked quite sad. The strange woman entered my room again and told me to get ready for the day ahead, so I asked her what time it was, eleven thirty! How could it be eleven thirty I was at my normal home at the eleven thirty this morning and I feel like I've been to this strange place for hours?

I had never screamed so hard in my life. There was a green lizard in the bathroom. A lizard! The strange woman came running into my room, which she has a name badge that says 'Tatini'. She tried to explain to me that the lizard is actually called an iguana and he was my pet. Why would I have a pet iguana? I just want to get home, but how on earth did I get here?

A new morning of the new day here in what is called Bollywood Kingdom (Bollywood my last name?) I also found out that my great grandfather is a king here and he is in big trouble so that's why they have brought me here to help him. Tatini told me last night that an evil ruler from another planet is trying to take over my great grandfather's kingdom by kidnapping him, well I guess more like 'kingnapping' him. So today I grabbed my too small shorts and Tatini and I went out to try to confront this 'evil ruler'.

Tatini gave me laser gun and a force field to protect myself. Tatini said that she used to train with some of the Star Wars crew to be the new Princess Leia for the new series. We carefully pick the locked on the heavy steel door. We crept into the big darkroom and lit up our laser guns. BAM POW TUTU went our guns against the evil ruler and his army of robots. I ran and hid up under the staircase. The evil ruler was fighting with Tatini, so I ran up the stairs and found my great grandfather it in a room that was lit up with candles. He was asleep so as I tried to move him, all of a sudden I was able to pick him up and carry him.

As I was walking down the stairs with him in my arms, Tatini was jumping with joy. She had killed the evil ruler. We stole the evil ruler's buggy and drove back to our kingdom. All of the Kingdoms citizens was so thrilled and had smiles on their faces from ear to ear. Tatini was a hero and I've was her sidekick. We were going to be the special guests at the party.

As I was getting ready for the party, I stepped into the wardrobe of my new home, took off my too small shorts and grab for the pretty dress that my great grandfather had made for me. As I went to slip on the dress my head went into a spin and the next thing I remember I was standing in the empty change room with the white door closed. It was a strange feeling; I don't think I want to come home. I

looked down at my too small shorts and noticed something in the pocket. I unfolded it and read the tiny linked hand writing.

‘Dear Grace

Thank you for being my friend and showing me what it is like to the outside of the kingdom. I wish you didn't have to leave so soon I really want to share the party with you. I am now the hero of the kingdom and everyone wants to be my friend. I am no longer the lonely maid.

I hope I can see you again one day.

Love Tatini.’

That Day Our City Got Invaded Version 2

It was Tuesday morning, the day before my big graduation. My best friend, Kelly and I were so excited to be finally leaving school, but also sad to be leaving all our friends.

I got on my bike and rode around to Kelly's; it wasn't far from where I lived which was good. We discussed everything and seeing we were both nearly eighteen, we thought of this amazing idea to go camping with a bunch of our friends from school, to celebrate graduating.

It was Wednesday night; the night I had been looking forward to. I could fill the butterflies quenching up my stomach. I was so nervous. After all the tears from Mum, and the photos from Dad, the night was all done and dusted. Kelly and I got home, packed our bags for camping the following morning and had an early night. Not knowing this would be a last night at home, forever.

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to my house first, no one was home, which was weird. Mum and Dad are always home. I was worried, not that I admitted this though. I walked inside to find all our phone cords cut, no Internet or signal. This was so bizarre. I don't remember thought of it, but we decided to go to Kelly's next. The exact thing happened there. No sign of any one. Everyone was worried, it's just didn't feel right. We then went into town; there was absolutely no sign of any human life at all. Callen said he has heard some noise from the show grounds just a little while before. I don't know who he thought of it, but we left the car in town, and we quietly walked to the show grounds. I had never in my life thought, I was about to witness something, that would break my heart forever.

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out of town, where this one robot went in and plugged this massive electric cord into his back. We sat there waiting. We figured out these robots needed charging. If they didn't get their charge from this abandoned shed, they wouldn't survive. This was when we figured out how grand plan, to take down all these man made killing machines.

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Eventually, the four giant enormous robots came back to the shed, to charge up their batteries all night. This was when our plan went into action. Each one of us slowly dragged a match, and lit each one of the explosives and ran to safety. We heard, and watched these horrible monsters that had taken over our city and our families, light up in flames.

I will always remember my dad is a brave man and I will never fully understand why those robots chose our city to ruin, but I'll never in a life time forget this experience.

The Un-Ordinary School Day – The Ending

We were all really worried about how to get back to the real world. We all looked around the place. There were junior school kids running around, it was obviously recess. There were teachers on duty and many groundsman; picking up rubbish, cleaning windows, sweeping paths, trimming trees and mowing the lawns. Mr. Duncan was petrified he had no clue what to do.

I was thinking that if we go to where the tunnel is in this world maybe we could go down and go through the door and we would be back. I suggested this idea to Mr. Duncan and he thought that it was a great idea and so then we tried.

We all started to walk towards the science labs going up many flights of stairs. We were around the other side of the labs and there was no drain. Now we were worried. One girl started to cry because her Mum has cancer and could die any day while she wasn't there. She couldn't say goodbye. I looked around and I saw a drain and so I walked up to it and there was exactly the same sign as there was in our world. So I figured that we should go down this drain. I suggested this to Mr. Duncan and he decided to take a risk on all of us and take us through the tunnel.

We walked down the ladder it was exactly the same. There was water dripping and running under our feet over the old pavers. I even saw the bug again. We eventually came to the door. I pressed the past button which lit up the light. We walked through the door and a big flash of green light and we were standing outside of the office. We then to make sure was 2011 Mr. Duncan walked into the office and asked one of the office ladies what the date is and they replied:

‘Monday 20th of October 2011’

He came out of the office with sigh of relief and put his thumbs up, we were so happy that we were back in the year 2011.

‘We have to thank you’ as he said pointing to me ‘you are our hero, without you and suggesting your amazing ideas we would have been stuck there forever.’

Morbi adipiscing Version 2

(The computer technology illness).

'By one for just \$299!! All the modern features never seen before in the most portable device ever created. The new must-have item!!' The advertisement screamed at me. It was everywhere: buses, trams, cars, television, dental surgeries, electronic stores, radio and newspapers. There was literally no escape. However the one screaming at me right at this moment was the poster in the Apple store in Davey Street. The store looked modern and new, and didn't appear to be too busy (which didn't appear strange to me at the time, considering it was a brand-new product and normally there is queues for hours on end) and there were specials on. I walked in, straight up the counter and asked about one of these new 'iPods'. The manager of the store, Jane, seemed very enthusiastic to talk to me about purchasing the new product of the Apple line. 'They are exactly what every single person needs in their life; they are just simply must have device! They are touch screen also. They help you organise your day, receive e-mails and alerts instantly, use social media, take photos and films; and most importantly in my eye is the alerts and instant messages you can set up in your calendar to a particular date (for example my father's birthday) to send text messages, e-mail or IM to their device in a message to your brain as well. No more forgetting birthdays, anniversaries or other important dates. This is one very clever device.'

'Snazzy, that is one clever invention. You have me sold!' I said to her with a smile on my face.

'I will put it through the counter for you, wrap it and then it is all yours! But firstly, is there anything else you need help with today?'

'No thank you that will be my purchase of today.'

I arrived home with excitement and energy after a short tram ride; I just simply couldn't wait to open my new present! The store manager had informed me that they had only received a shipment that day and I was the first customer to purchase one. I was over the moon about that and hoped that no one else at schools had one yet. I would love to be the first one with a cool, snazzy new product in my possession. I would be the cool kid for once! I slowly opened the package, and took extreme care not to rip the paper, the device beeped at me. I jumped, scared that someone had set off by house alarm or something similar, but I didn't need to worry, it was just my new iPod. I took it out of the box, hit the one button and another sound came out which made me nearly drop it. I swiped my fingers across the screen to unlock it, and all of a sudden the screen went blank for a millisecond that soon replaced itself with bizarre looking icons. I fiddled with it for 20 minutes or so, just to figure out what things meant, especially with the reminder programmed to tell my brain, as I was mostly interested in this. I then placed it on its charger, while I made myself a toasted sandwich.

I made my sandwich, placed it in the toaster machine and walked away. I figured my iPod would let me know when it was cooked. I walked into my bedroom, started to change into some comfortable clothes, and suddenly I was struck down. My head began to get a piercing pulse sensation, my heart was racing and my knees became weak. I collapsed into a heap, with my hands holding my head tight because of the intense pain. Then this message just appeared in my brain, and it looked like a screen with words on. The words read: 'Your toasted sandwich is cooked. Please remove it from the machine.' the message went blank 3 seconds after I finished reading it and the pain stopped. I stood up, walked into the kitchen, and sure enough,

my sandwich was cooked. ‘This is bizarre.’ I thought to myself. ‘What in the world made that pain? It wouldn't have been my iPod because the store manager would have warned me, and the instructions would have warned me on the health effects section.’ I checked my iPod and nothing had happened on the screen. ‘Hmm. Maybe not then.’

I repeated using my alarm/calendar alerts settings on my iPod and every time the same thing happened but with increased intensity of the pain. It was really painful now, every time it got much, much worse. The last time I was knocked out for 20 minutes on the kitchen ground and didn't awaken until my cat started taking me on the face. It also made me fatigued and I began to suffer from short term memory loss. Because of this I began using my iPod more and more to remember things, and somehow my memory had just become shocking all of a sudden. I didn't think anything of it until one of my friends said that they had brought the same exact iPod as me and was suffering really badly from headaches and fatigue. I started to wonder whether it was actually a virus or something disease related or perhaps it was something much more than that. Something was causing it. I left that thought alone for now but I would look into it later.

I turned my iPod on to do some research on these headaches, memory loss and fatigue but every time said the phrase into a search engine on the iPod, it would crash and turnoff. After repeating this 4 or 5 times, I decided to turn on my laptop and use the internet on that instead. When I typed the exact phrase into the search engine, it loaded with in 0.25 seconds with 3 million pages of results found. I scrolled down the first page and found the most relevant description and clicked on the link. The article was really long but it was by a famous doctor from Oxford University in England, so it just had to be true. Plus there were also other references from other well-known

doctors around the globe. As I read on it was describing all the symptoms of brain washing, and the new 21st-century devices that brain washed users worldwide. It was saying more and more about my symptoms and there was even a name for the illness, 'Morbi Adipiscing'. I quickly ran to the landline phone and called my doctor's surgery to make an immediate appointment. I was booked in for an appointment at 9 a.m. the next morning.

I arrived at the doctor's surgery and waited for 10 minutes before the doctor came to the waiting room and called my name. When she asked me what was wrong with me I replied, 'I have been having these headaches, suffering from memory loss and fatigue and I can't seem to make them go away. I researched on the Internet last night and found nearly 3 million articles in relation to my symptoms and I have come to the conclusion that the cause is my new mobile device, the iPod.'

'I have been seeing several cases about this illness and brain washing syndrome over the last week since these inventions have been released into the general public. I have a contact that is friends with the creator, Steve Gates, and he seems to think there is no issue with the iPod and that the side-effects are coming from something or someone else. In my opinion though they are coming from this device and I urge you to take it back ASAP to the place you purchase the device from. They should give you a full refund and I would stick to your laptop for the time being until something safer is released.

'Thank you so much doctor that was exactly what I was hoping you would tell me. I shall take the thoughtless device back to the store and demand a refund.'

And with that, I walked out of the room, paid my account and headed straight for the Apple store. When I arrived, I demanded to see the store manager and she appeared with a guilty look on her face. When I explained to her what had happened

and why I wanted a refund, she said to me: 'I knew it was just a matter of time before you came back and demanded a refund. That's what all the others have done in a matter of days. I am so sorry for doing this to you and put in your health at risk and Apple will give you a full refund.' she handed back over my money and I handed her the device. She looked guilty still, and upset but I didn't care. It was wrong of her to sell that to me in the first place.

I contacted a local news station to tell them what about this new illness from the device. I told them what my doctor had said and what people had to do to recover from the illness. The news was broadcast nationally and internationally. Apple creator Steve Jobs was furious at me and I received a number of phone calls from him abusing me. This was also leaked to the media and I planned to get every single iPod back to the Apple store. I was furious that they had created a product so manipulative; it was just wrong.

The battle went on for around a week, in which time everyone who owned an iPod returned and were handed a refund. Steve Jobs was investigated by various forces such as the Australian Federal police and the FBI. Eventually he was convicted and sentenced to 14 years imprisonment. This was a major win for me personally and a major win the fight against technology. Everything seemed absolutely perfect until I was walking in the city centre while ago and discovered there was the new DVD machine out. It was advertised on a shop window, and looked reasonable. The store looked modern and new, there weren't too many people and the item was on special. So I decided to have a look at the 'new must-have item' and I walked straight up to the service desk and the store manager began to serve me.

Avelaidia Version 2

Shivah stroked her long hair, and looked through the shiny glass window, watching her land Avelaidia. Two days earlier, she had witnessed people researching what was part of her land, you could say finding out what is down in the world that is part of the sea. The difference is with Shivah the Princess of Avelaidia, she is able to live in the water for 24 hours, sunrise to sunrise. The next time these people stopped by her world, she would follow them and find out if they are any harm.

They came again two weeks later, Shivah followed them out of the water. By the time they were on their ship Shivah was following 10 metres lower and 10 metres behind, hoping to not be seen. The men made it back to land, and one of them caught Shivah's eye, a man by the name of Douglas Riley. Shivah approached Douglas in a 'casual' way, asking him where the nearest tank of Jitser are. 'Jitser? What on the earth Jitser?' In Shivah's world Jitser are a type of sea horse but with arms of a starfish.

'Ah, never mind. I'm Shivah by the way.'

'Nice to meet you Shivah, I am Douglas and this is Walsh.'

They continued to chat for hours, but to Douglas and Shivah it only felt like a few minutes.

Shivah insisted on coming with them to explore Avelaidia, they managed to pass through the sea monster and then they met with the natives. They all became such close friends, especially since they were keeping secrets about the life that is in the world under the sea. But things took a turn for the worse when the captain of the ship that Douglas and Walsh were on was trying to force them to capture the natives. These natives were such good friends that there is, but this was their job and they had to capture them against their will.

Shivah ended up telling her secret to Douglas which made them so much closer and they eventually became engaged. Unfortunately for Shivah her father was very old and dying, but he decided to tell her the secret that he was hiding from her his whole life. He was the man who created the sea monster that was a threat to everybody who went into Avelaidia. He tried to explain his reasons to Shivah.

‘I was trying to protect our land from the strange white men who kept intruding us!’

‘All you did was threaten everybody in our land. You didn't know for sure if it was safe! Oh, and by the way, those white men are the nicest people you will ever meet.’

Those were the last words Shivah ever spoke to her father, he died two days later.

The captain eventually found out about Shivah and Douglas, he then stabbed her in the stomach with a knife, it pierced her in the lung. Douglas found her as she was dying, she stored her soul in an urn and left it with Douglas as well as a spear.

Douglas Riley went home and opened the urn and all the mist went flying everywhere. He looked down to find a newborn baby in his arms. The spear appeared in front of him and attached to it was a note. ‘This is for our baby, he is destined for greatness. From your love Shivah.’

Douglas Riley knew that this was meant to be, he called his baby Aiden and he always knew that Shivah was going to watch over their son, Aiden, invested with every trait that was good about both of his parents. Little did they know what the future was going to hold?

Radioactive Waste Invasion

(Version 2)

Prologue:

“Thank you all for coming today. First of all, I want everyone to swear an oath that no-one outside of this room will hear what this meeting is about.”

“I’m sure you are all aware of the current state our country is in, With Greenhouse gases, rising sea levels and pollution of the land and sea, Australia is in a bad shape. However ladies and gentlemen, the main reason why I have called this meeting today is because of an even bigger problem; radioactive wastes polluting our country. The police force has recently found an abandoned overgrown farm of radioactive waste just a few miles north of inner-Perth and it needs to be removed as quickly as possible before it contaminates Perth, Western Australia and the country.”

The Prime Minister sighed with her face in her hands.

The Premier of Tasmania had a sudden bright idea and eagerly jumped up to exclaim it to the Prime Minister.

“That could definitely work,” the Prime Minister nodded,” Go and inform the police force that the radioactive waste shall be moved tonight. Tell them to be very thorough in moving it, making sure none of it gets spilt.”

Meanwhile in Huonville, on a small farm, Zach was woken by the noise from the garbage truck doing its weekly run.

That’s strange; it feels like I only went to bed a few minutes ago. Zach thought as he slipped on his slippers and went to look out the window.

That’s not the garbage truck! Is that sewerage they’re dumping next door?

Zach ran outside to get a better look.

Zach had remembered seeing yellow containers just like these in his science text book and school. *That's radioactive waste! And they're dumping it right next door! Who's in charge of this? Who would do this?!*

Zach ran inside to tell his parents who were still asleep despite all the loud noises coming from outside.

"Mum! Dad! Quick, you've got to see this! Someone is dumping radioactive waste right next door! Get up, get up, get!" Zach jumped on their bed and tried to get them up, but it was like trying to get Matt out of bed in the morning of a holiday.

"Honey, go get organised and ready for school. We'll be up in a minute or two. Your father and I aren't feeling the best today." Zach's mother mumbled and slowly closed her eyes.

They're already been infected by the waste! It must have come in last night and contaminated the water.

Zach reluctantly pulled on his school uniform and got ready for school. He packed his lunch box, filled up her drink bottle and waited for his parents and Matt to get up. But it was three minutes until he had to catch the bus and they still weren't up.

Zach poked his head around the their bedroom door, but they were both still fast asleep so he left them a note explaining he had left and headed straight to the bus.

During the day Zach forgot about the radioactive waste and his parents being sick and by the end of the day he was happy to be going home.

When he got home though, his parents were nowhere to be seen and he could not find Matt anywhere, although sometimes he hung out with his friends after school, so he went to do homework, thinking they shouldn't be too far away.

But Zach couldn't concentrate, the light from the computer screen was hurting his eyes and giving him a headache and her stomach was sore. He decided to have a rest and maybe the others would be home by the time he woke up.

"He looks totally normal to me, maybe it hasn't affected him." "But he's been sick, like we were; we aren't going to know until he wakes up." "I say he's dead!" "Matt!!! He's your brother!"

"Am I dreaming? I know these voices, but I can't see anyone. Am I dead? What..? Owwww! He hit me!"

"Ok, so he's not dead." "Zach? Are you ok honey? Its mum, I know we look a little different, but it's still us."

"Mum? Dad? I feel really weird. What are you wearing? Are they high heels?"

"Come on honey, you need to get up now. We have something we need to show you." Said Zach's father as he put his arm around his neck to help him get out of the bedroom and onto the couch.

As soon as Zach's dad placed him on the couch, he disappeared.

"Where has Zach gone?!" Exclaimed his father as he looked around the room.

"I'm right here dad." Zach didn't realise he wasn't speaking out loud.

"This is possibly his super power from the radioactive waste. He can become invisible!" Matt bellowed.

"Honey, if you can hear us..." Miraculously Zach was standing in the middle of the living room.

Minutes later, they heard a knock at the door. No-one wanted to leave in case anything happened, it wasn't a great time for visitors. However dad slumped of to answer the door.

Dad arrived back a few minutes later with an unconscious man hanging over his shoulder and an unhappy look on his face.

"This man is a representative from the Government. Apparently they dumped all the waste next door because they thought it was inhabitable for miles and miles" Dad said as he placed the man on the floor.

"So you knocked him unconscious?" Mum wailed, "They will come after us and put you in jail!"

"Not if we get them first! We will sue them! It isn't right that they put radioactive waste so close to our property that we would end up getting this sick! I won't let them put me in jail." Dad said with a laugh.

Three days later, they discovered that the radioactive waste super powers would soon wear off.

It took about three months for it to fully get out of their system. In the meantime, it worked to their advantage. Zach used it to get out of situations he didn't want to be in and everyone else tried not to use it as much as they could.

If You Can't Make It, Break It. Version 2

Prologue-

“Thank you all for coming today. First of all, I want everyone to swear an oath that no-one outside this room will ever hear what this meeting is about,”

“Thank you. I am sure you are aware of the state our country is in. What with greenhouse gases, rising sea levels and polluting of the land and sea, Australia is in a bad shape.

Ladies and gentlemen, I have invited you here today, because we have a big problem on our hands. The police force have recently found an abandoned farm overgrown with radioactive waste just a few miles north of inner-Perth and it needs to be removed as quickly as possible before it contaminates Perth, then spreads around the country, and maybe, eventually around the world.” The Australian Prime Minister put her head in her hands and sighed.

A sudden thought came to Tasmania's Premier and she eagerly jumped up to whisper it in the Prime Minister's ear.

“That could definitely work,” the Prime Minister nodded, “Mmhmm, go and inform the police force that we are moving the waste tonight. Tell them to be very thorough and careful, none of it can get spilt.”

Meanwhile on a small farm in Huonville, Ed Pensieve was woken by the noise from the garbage truck.

That's strange, it feels like I only went to bed a few minutes ago! Ed thought sleepily as he pulled on his slippers and went to look out the window.

That's not the garbage truck! Is that sewerage they're dumping next door? Ed ran outside to get a better look.

Ed remembered seeing yellow containers like these in his old science text book at school. *That's radioactive waste! And they're dumping right next door to our house! Who would do that?*

Ed ran back inside to tell his wife, Emily, who was still asleep despite the loud noise of the trucks.

"Em honey, you've got to see this! Someone's dumping radioactive waste next door!" Ed shook Emily and tried to pull her up, but it was like trying to get Matt out of bed in the morning on a holiday.

"No, just a few more minutes, I don't feel the best." Emily mumbled with her eyes closed.

She's already been affected by the waste! It must have come in last night and contaminated our water! Em had tea last night and because I was home late, I didn't have any!

Ed reluctantly pulled on his clothes and went to pour some coffee. He waited for Emily and Matt to get up. But it was 3 minutes until he had to go to work and they still weren't up.

He poked his head around their bedroom door, but she was still fast asleep so he left a note explaining he had left to go to work.

During the day Ed forgot about the radioactive waste and Em being sick, and by the end of the day he was happy to be going home.

When Ed got home though, Em was nowhere to be seen and he could not find Matt anywhere, though sometimes he hung out with his friends after school. So he decided to do some work, thinking they would be back any minute.

But Ed could not concentrate the light from the screen was hurting his eyes and giving him a headache. His stomach was sore, so he decided to have a rest and maybe the others would be home when he woke up.

“He looks normal to me, maybe it didn’t affect him.”

“But he’s been sick, like we were, we aren’t going to know until he wakes up.”

“What if he’s dead?!”

“Matt!!! He’s your father! “

Am I dreaming? I know those voices, but I can’t see anyone. Am I dead?

What...? OWWW! she hit me!

“Ok, so he’s not dead. “

“Ed? Are you OK, honey? It’s Em, I know we look a little different, but it’s still us.”

“Em? I feel really weird. What are you wearing? Are they high heels?”

“Come on Ed, you need to get up now hon. We have something to show you.”

Matt pulled him out of bed with surprising ease and held his hand while he tried to stand. He carried Ed out to the couch in the living room.

But as soon as he put him down he disappeared. Right off the couch.

“Where did he go? I was just holding her!” Matt said as he looked behind the couch.

“I’m right here Matt.” Ed still hadn’t realised she wasn’t talking aloud and no-one could hear her.

“Maybe that is his power. He can become invisible!” Emily wondered.

“Ed, if you can hear us we really.” And just like that he was standing right in front of Emily.

Just then there was a knock on the door. No-one felt like answering it, it wasn't really a great time for visitors, but Matt went while Emily got Ed a drink.

A strange man came back a few minutes later with Matt hung over his shoulder, unconscious, and a big smirk on his face.

“I'm a representative from the Government. We were the ones that dumped all that waste next to your land, we had thought it was uninhabited for miles!” The man threw Matt on the floor with an evil laugh.

“What do you want with us? You contaminate our water, then trespass on our land and knock our son out!” Ed tried to get up but fell back on the couch and vanished. The man smiled.

“That's exactly what I want. We heard about your...ah, super powers, and we want you to work for us.” He paused, “We will pay you accordingly, of course.”

“Work for you! We could sue you! You put radioactive waste close enough to our property that we would get sick! And if you force us to, we won't move.” Dad explained with a weak laugh.

“Ah, I had predicted you might say this, so I arranged for a little persuasion.” The man clapped his hands and a huge group of men marched in with belts of weapons strung on them. They pulled out their shock guns and proceeded towards the family.

“How could you? This is illegal! You can't do this!” Ed suddenly stood up in front of Emily and Matt and put his arms out wide.

“Ed, Ed, Ed. What they don't know can't hurt them!” The man smiled slyly and backed out of the room as the other men started closing in on the family.

And just as suddenly as he had stood up, Ed vanished, along with Emily and Matt.

The men were very confused. “What? Where did they go?”

They checked all over the house, but they were nowhere to be seen.

The men went back to the government and told Him the bad news.

“Find them. And if you can’t, kill anyone that knows them or has seen them lately. We *will* have that family. You know what I always say, if you can’t make it, break it.”

The Pensieve family were never seen again. But from that day on, the town was trouble free and no super villains ever came close to world domination.

Cure By Lemons. Version 2

It's my first day back at school since my friend got extremely sick last year along with the rest of the 10 art students and the teacher. It started last year when the school got some money from the government. Instead of building or adding on to the school they decided to go out and buy some new paints and well, there's nothing wrong with that is there. Anyway this is what happened...

I met Amy after school near the front gates. Amy was my best friend and we have known each other since prep. I could tell she had been in art because she still had paint on her hands and a few splatters on her face. She seemed really excited about something so I said to her "How was art? Why are you so excited?"

"We got new paints and the colours are beautiful you could paint anything and it would look magnificent! And there is soooo many. They mustn't have been too expensive." Amy replied.

I now know why she is so excited. You see, the school rarely if ever, buys brand new paints. So while Amy tells me everything about what she did in art class and what the new paints look like we slowly walked out of the gates to go and catch our buses.

I got home at about 4:30pm and mum was sitting in the lounge room reading a book. She asked me how my day was and I told her it was good. I also told her about Amy's exciting news. Mum thought it was great that the school decided to buy something that would be good for the students to use. I went up to my room and did my homework and soon enough mum called me down for dinner. Dad wasn't home yet but I decided I would tell him about the paints tomorrow morning at breakfast.

Dad loves art, he wanted me to do it this year but personally, I hate it. I helped mum with the dishes and then went to bed and prepared for another early start.

Amy has been really happy now that they got new paints. I have been in to see some of her work and it is really and I mean really good. Amy is extremely talented when it comes to the art department. She can work with just about nothing but still create something that looks like she has had all the tools and equipment in the world. I'm not like Amy. I prefer to do the more knowledgeable things like science and maths and I am really good at them. I'm more like my mum because she is into that kind of thing which is excellent when I don't understand something. We get our elective subject most days which for Amy is art and for me it is Sport Science. We have just finished lunch and we have our electives so Amy and I part ways and go to our different classes without a care in the world.

It has been about two weeks now since the school got the new paints. Amy is still as happy as ever and so am I. But the other day when I met Amy at the gates after school I noticed something. It was only the slightest change but it caught my eyes. Amy's fingers were starting to become, what would you call it, Odd looking? They weren't their normal long, straight perfect fingers they were all bumpy and slightly disjointed. Either way they weren't looking like they normally would but I didn't bother to mention this to her as she was already self-conscious enough.

It's now been one month and I am starting to get really worried about Amy. Her hands are now looking really deformed and so do other parts of her body. It's starting to really scare me and I think it may be having the same effect on her. She has only in the past week begun to notice what her hands now look like. But surprisingly she doesn't say anything about it. Another strange thing is, it's not just Amy. It's happening to the rest of the art class including the teacher. As soon as I arrived home

I immediately start spilling out all my concerns to mum about Amy, the other students and the Teacher. All mum said was “That’s a bit strange, but I’m sure it’s nothing probably just a virus.”

But I knew it wasn’t even if I couldn’t explain it I just knew something was going on and that it was bad. I knew this because another month went by and most of the students were starting to become very ill. But no-one understood why. Most of the art students were having a lot of time off school. And some of the parents were taking their kids to the doctors and hospitals, but even the best doctors didn’t have a clue what was wrong with them.

It has been about four and a half months since everyone started getting really sick. I think that it is high time that someone tried to figure out what was actually happening. So, after lunch I went to the principle Martins office and brought him up to date on the situation.

“Mr Martin, I presume you are aware that something in the art room is making all the art students sick, including the teacher. I think that it is about time that something is done and I think that you should be looking into this a lot more closely”. I told him.

“Yes, I understand your concern and I agree that something should be done. Therefore, I am going to ask you to find the cure to stop this sickness that is going round the students”.

Mr Martin and I talked for another hour, and we managed to narrow our search down to the paint. We chose this as the problem because the students had only started getting sick since they used the paints.

It has been two days since my meeting with Mr Martin and I'm currently getting all my gear on to go and get some paint samples so I can test them in the lab and hopefully be able to identify the cure. I am currently wearing a suit that is similar to an astronaut's and I also have a gas mask on. I am dressing like this because I don't know what it is that is making everyone sick and I don't want to get it. I open the door and stand there, but I'm not sure what I'm waiting for, and feeling like an idiot, I step in side and close the door behind me. I want to get this over and done with as quickly as possible. So I head in the direction of the paints open the cupboard and pull out a vial. I put it in the paints and collect some samples. I do this to all 20 of them. I then shut the cupboard and hurry out of the art room, desperate to be back in the lab and conducting tests.

Once back in the lab, I decided to leave my gear on just in case I get infected with this sickness. I set up my equipment and begin to place the samples in test tubes. Over the period of an hour I have managed to get everything in place and I now have to wait for three days till I know what the results will be. I decide to let Mr Martin know how I am going so I head up to his office. I knock on the door and then enter.

"Mr Martin, I have just collected the samples and they are now being tested. I won't know the results for another three days. As soon as I know then I can run another test and I should be able to find the cure. For now, could you please block off the art room and the science room that I am currently using and do not let anyone in either of the rooms". I said.

"Perfect. That's fine if it takes three days and yes, that is a very good point. I will get on to it right away, thank you". Replied Mr Martin.

Three Days Later.

Once again I am back in my big ugly astronaut looking suit. I head into the science labs to check my results. Now, in the science labs we have a machine that after a sample has gone through a very long testing process can be inserted into the machine on a strip of filter paper and in an hour can tell us exactly what the substance is and how we can cure it. So I grab a few bits of filter paper, dip them in the samples, and insert them into the machine. I head out of the lab and go and grab some lunch.

I come back in an hour and I walk over to the machine, still in my ugly astronaut's suit. I am really excited to find out what the substance is and what the cure is. It starts to beep like an oven does when the timer stops. I press in a very complicated code on the screen. It flashes green and written on the screen is 'loading' I wait for another five minutes and then I see it. The machine tells me what the substance is. It's.....Radiation! Now that I know, as quickly as I can I type in a lot of complicated words, and numbers and some symbols and in a matter of ten minutes I find out what the cure is. I rush to tell Mr Martin what it is. I reach the landing to his office in record time and I knock and burst in straight away yelling out.

"Its lemon Juice! Lemon Juice! That's the cure! Lemon Juice!!!!" I shout. Mr Martin stares at me like I'm some crazy person then I see him slowly coming to terms with what I am saying. He makes a quick dash for the phone and I grab the other. We quickly start dialling all the numbers of the students that are sick and the teacher. We tell them to drink lemon juice twice a day and they will slowly start to recover.

Two Months Later.

Well it's been two months since I discovered the cure and everyone is back at school and Amy is back to her old self again. The school has got rid of the paints and

somehow I don't think they will ever buy any again. Everything has gone back to normal and hopefully it stays like that. I mean who would have thought.

Lemon Juice!?

Robot Dad (Sci-Fi Novel Version 2)

Hi. My name is Lola and this is the story of how I travelled back in time.

I was on my way to an interview, to a place in London called Lilly Lolly Street, I had to try and find number 23, but there wasn't one. I was searching for ages and I just couldn't find it, I went to the café and asked where it was but they just thought I was crazy. I wondered why they acted like the place didn't exist. I mean I couldn't have gotten the wrong number. I found it in my mail box and it said 'if anyone is interested in a job, go to 23 Lilly Lolly Street'. I thought it would be a great opportunity, since I was currently unemployed. After a while I decided to ask someone who lived around the neighbourhood. They said it was down in the alley way across the street. So I walked over there and saw a blue door with the number '23' written on it. I knocked on the door and no one answered. I slowly opened the door to find an elevator standing all alone in the middle of a tiny room. It had four tiny buttons on the side saying:

Toilet

Roof Top

Interview Room

Lunch room

Obviously I pressed the third button since I was going to have an interview, the elevator slowly went up and went 'Bing' and came to a stop, and then magically the elevator disappeared leaving me all alone, in the middle of nowhere, in a place that looked like Ireland, which was impossible since I am living in London which is 466Km away from Ireland.

I know you might not believe me, but it's true...

It was really strange, how it happened, one minute I was in an elevator on my way for a job interview, and then, what do you know, I was in Ireland! It was so beautiful yet it all felt like a dream. How did I get here? Maybe I fainted in the elevator and I got concussion. Or maybe I'm still in bed late, dreaming I was going for my interview... hmmm, so confused right now.

Whoa! Is that a? No way! I just saw a dalek. Okay that is weird, Daleks only talk in movies, and its talking to me, right now. I must be dead. Is this what heaven is like? Gee that's insane. Or maybe I'm going insane. It just said 'Welcome Lola, I'm Charlie; we've been waiting for you. Come let me show you around.' So I reply, 'Okay, how do you know my name and why am I here?' 'Well firstly, I know your name because I knew you a long time ago, well I guess I've always known you, and doesn't this place look even the slightest bit familiar?' Charlie asked. 'No and why would it?' I said. 'Well it's your home, it has always been' replied Charlie. 'Okay I am very confused and you are freaking me out, can I go home now? I'm late for an interview.' I said. 'Don't you get it? This is your home now; this is your interview, to see if you remembered me?' 'What are you trying to say?' I exclaimed.

'Well it all started when you were young. You were taken away from me when you were little. You were an experimental project for the Evil Dalek. I tried to save you but I only made things worse. Anyway, they took you away and made you human, they wanted to see if they could invent a time travel machine again and you were their guinea pig. Legend says that once was a man who time travelled called 'Dr How.' So the Dalek wanted to try and make one and they succeeded. So they sent you to London to see if it worked and we haven't been able to find out until you came back. So now you see why I said we have been waiting for you. You have no

idea how long I have been waiting to see you. I have missed you so much, my lovely daughter.'

'Okay Charlie, listen carefully. You are trying to tell me that I'm not real; I'm not human, not anything but an experiment. That I don't count, I don't matter. That these sick Daleks think they can control my life and not let me have a say! Well boy are they in for a rude shock.' I am going to get my old life back. And are you even my real Dad or are you part of the evil mastermind plan too. Cause I just don't get it.' I said trying to hold back the tears and frustration.

'I know I'm sorry, but I had nothing to do with this. It is out of my control. And yes I am your real Dad. I always have been and I always will be. Look it's alright, we will figure something out. Even though I would love you to stay and live with me if you really want to go back to London then that's okay. I understand.'

'What are you talking about? I don't want to go back to London I want to stay here with you. When I said I want my old life back I meant by old Dalek life. I'm not going to stay here while other people get used as guinea pigs to. I am going to destroy this time machine once and for all.'

'That's my girl. I always knew you had a good heart. Now let me show you around.'

'Okay, and Dad, I've missed you too.'

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